CHANTIES IN GREEK AND LATIN

"The labour we delight in physics pain"

What will a child learn sooner than a song?
What better teach a foreigner the tongue?

Pope

O praeclaram beate vivendi et apertam et
simplicem et Directam Viam!

Cicero

CHANTIES

IN GREEK AND LATIN

Written for Ancient Traditional Airs

By W. H. D. ROUSE

Late Headmaster of the Perse School, Cambridge

SECOND EDITION

Revised and Augmented

THOMAS NELSON AND SONS LTD

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PREFACE

CHILDREN'S songs and singing games are used with great effect in teaching French to English children, and English to foreign children. They are easily learnt and easily remembered, and to sing them gives great pleasure. Greek and Roman children must have had their own songs and games; indeed one or two are preserved, such as the "Swallow Song of Rhodes," "The Tortoise," and words of Latin lullaby.

The songs in this book are an attempt to write something which the children of ancient days might have sung, and to fit them to traditional tunes. The themes are such as they could easily have understood; and it has proved that many traditional tunes give rhythms that are quite Greek and Latin, and even stanzas that metrically might have been used in a chorus of Aristophanes. The tune of "The Vicar of Bray" for example exactly suits the Aristophanic parabasis; and altogether it is wonderful how well modern tunes go.

Several benefits are attained. Firstly, since the quantities are carefully observed, the learner's ear is attuned to the essential difference between quantitatives and accentual rhythms. This is most important, and it ought to lead to a better reading and

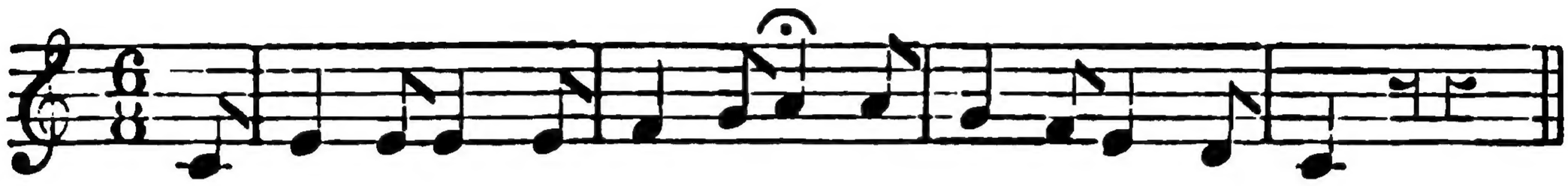
speaking of Greek and Latin, for it is a fact that neither masters nor pupils as a rule pronounce the quantities correctly. But if they will read prose also in crochets and quavers, instead of substituting stress for length and shortening unstressed longs, they will hear for the first time the beauty of Greek and the majesty of Latin. Secondly, a large vocabulary is easily learnt, and a considerable number of irregular verbs: thus the *Δέκα ποτὲ παῖδες* contains ten aorist participles like *πιών*, several other irregular verbs, and several idioms, including in its three forms *τυγχάνω ὤν*, *λανθάνω ὤν*, and *εἰμὶ λαθών*. Greek tonic accent is necessarily neglected, but so it was in Greek singing, as such a thing must be in all singing. No harm is done by that: it can be taught otherwise. Further, there is a firm foundation of knowledge, a standard of comparison to which we can refer what is met with in reading; I have found that a word or form thus learnt, if later met with, at once calls forth the familiar stanza, which is sung unasked as an old friend. Lastly pleasant associations are made for the study; and this is the most valuable of all, since it reacts on the temper and makes the work real by touching the feelings of the learner.

The materials have been drawn from many sources. Some are free translations or paraphrases, as "My Boy Willie," "John Peel," and the "Jolly Postboys"; some were expanded from a phrase or a hint, as "The Way to Athens Town" (Plutarch, Quaest. Gr. 35), and "Caesar's Triumph" (Suet. Julius 49); some came out of my own head, such as the

"Ages of Man," "What the animals say," "The Frog." Others are adapted from ancient material, as "The Swallow Song" and "Torty-Tortoise." Readers will recognise some echoes from their own nursery, and there are others from France, Italy, and Spain. But I hope that those which have no such foundation will not be found alien to the spirit of childhood. The themes and character of children's songs seem much the same all over Europe, and I am sure that many of them have a long tradition. The same may be said of traditional songs which physic the pain of the labourer. The Greek women sang songs over the corn-mill, the harvesters sang their songs, so did farm labourers, herdsmen, and others. The Kalyke is known by name, the Linos, the Ioulos, the Kata-baukalesis, the Boukaliasmos (Athen. xiv. 618). Children went about collecting for the Korone and Chelidon (Athen. xii. 359), and described the doings of daily life; and I have no doubt that they sang nonsense and fancy tales. English, French, Italian, and Spanish traditional songs have the same character. If the Latin sentinel did not sing a song like mine, at least he sang something (Lucr. v. 1408).

Nearly all the melodies are traditional; they are drawn from the countries mentioned above, with the addition of one or two German, one Irish, and one Greek. The titles will show when the subject is like that of the original words.

I have to thank Mr. D'Arcy Thompson for sending me the first draft of the Tortoise game;

Mr. H. Rackham for reading the text; Messrs. Novello for allowing me to print the tune of "My Boy Willie"; and Mr. Blackwell especially, for his courage in publishing the book.

Amicus est amico,
nec ullus hoc negat.

1922.

PREFACE TO THE SECOND EDITION

THIS little book, which attempted something new, and I think useful, has not attracted the notice of those in high places. It was not mentioned in the *Classical Review*, and if you can believe me, it was not noticed in *Punch*; but I am pleased to learn that a couple of thousand persons in less exalted positions have found it worth while to procure a copy, not to mention those who have been content with the separate booklet of Latin songs. Some of the Greek ditties have had the unique distinction of being sung by marching regiments in the Public Schools' Camps: here they have the advantage of Homer, Pindar and Sophocles. I am often reminded of a letter which I once saw in the *Daily Mail*, where a perplexed reader asks the Editor "What is it that people mean when they talk of this eyebrow music?" One can imagine his adding "*Pone supercilium.*" Aristophanes was not the only Greek who could laugh. Homer was full of fun, and it is easy to picture his rollicking barons after supper "dying with laughter" at Ares well licked, as he shoots up to Olympus like a bomb to tell papa. Sophocles could laugh too, or at least smile, as his Launcelot Gobbo shows before Creon; but his delicate irony has taken in his serious editors. Horace knew that it was good *desipere in loco*, and what *locus* is better for fun than a *ludus*? If we do not enjoy fun with the dear boys, be sure they

will make fun of us, and quite right too. As a matter of fact, the pith and marrow of the English is a mellow humour; and I have found that those who do their work in this natural temper can pass in a moment to solemn and profound feeling smoothly without a shock.

I am particularly gratified that Mr. Blackwell, who took up this little book like a true sportsman, has not lost by it. May he be rewarded according to his deeds! The *Chanties* are proud to bring up the rear of his procession of noble Greeks, which would have cheered the heart of the generous Bullen if he could have lived to see them. Even Henry VIII's magnificence would have been incomplete, but for a jester with cap and bells in the throng of his knights.

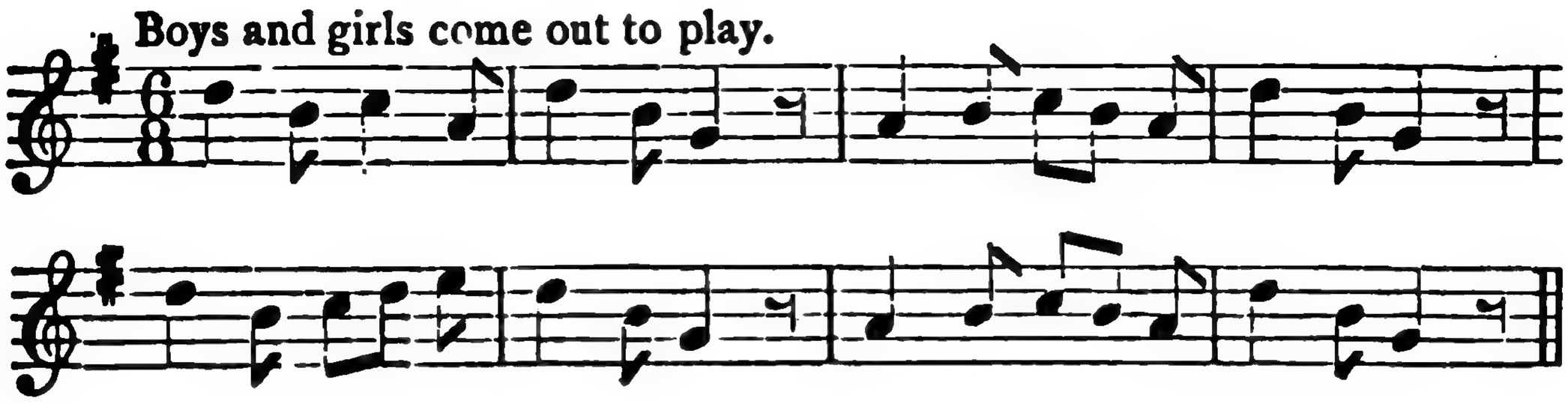
In this edition, some of those Chanties which were least used have been omitted, and a number of new ones added. "The Drunken Sailor" is the work of Mr. E. D. Berridge (Perse School); and I thank Mr. F. V. Merriman, the Chief Education Officer at Reading, for the suggestion of "London's Burning," sent with a stanza, part of which I borrowed.

"The Crocodiles" (p. 33) may be sung in the first week of Greek study.

W. H. D. ROUSE.

HISTON MANOR,
June 30, 1930.

BOYS AND GIRLS COME OUT TO PLAY.



1. *δεῦρο δεῦρο δεῦρο δή,*
καιρός ἐστι παιδιᾶς.
χαιρέτω διδάσκαλος,
χαιρέτω μαθήματα.

2. *λαμπρός ἐστιν ἥλιος,*
παίξομεν μάλ' ἄσμενοι. χαιρέτω . . .

3. *νεῖν θάλαττα προσκαλεῖ*
μυρίοις γελάσμασιν. χαιρέτω . . .

4. *ἐν τόποις παρακτίοις*
ὀστρακίνδα παίξομεν. χαιρέτω . . .

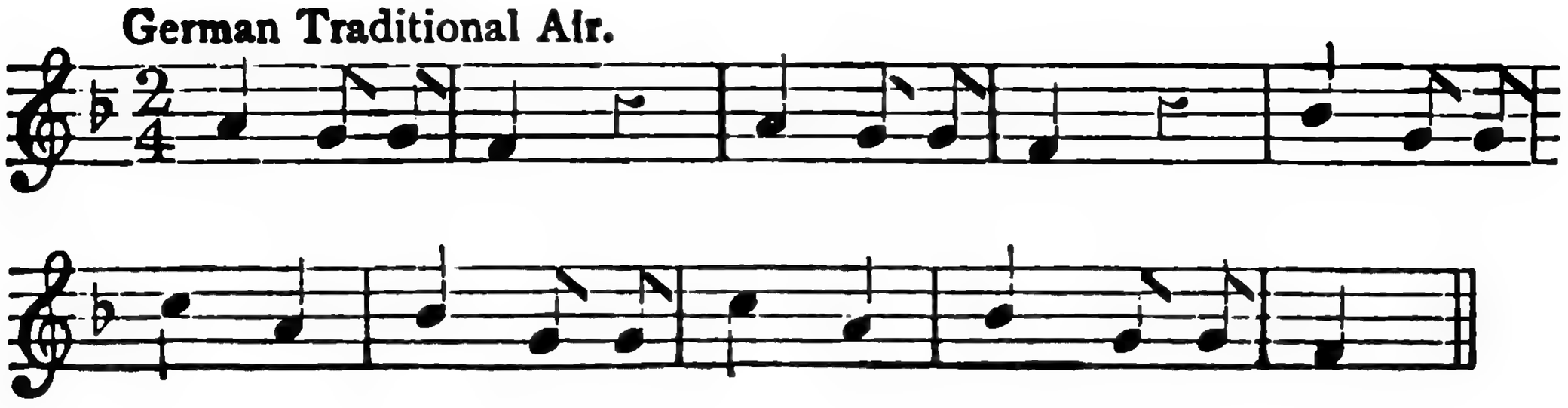
5. *εἴ τις ἐστι βόρβορος*
ἐγχέλεις ἀγρεύομεν. χαιρέτω . . .

6. *εἴσ' ἀγῶνες ἱππικοὶ,*
δίσκος ἐστὶ καὶ πάλη. χαιρέτω . . .

7. *εἶτ' ἄκοντας ἵεμεν*
πὺξ δὲ μαχόμεθ' εὐφιλῶς. χαιρέτω . . .

8. *δεῦρο δεῦρο δεῦρο δή*
καιρός ἐστι παιδιᾶς. χαιρέτω.

PETER WHITE ; WILL NE'ER GO RIGHT.

German Traditional Air.

1. ἦν ποτε παῖς [δίς]
κοὐκ ἐδυνήθη
πρόσθε βαδίζειν,
δύσμορος ὤν.

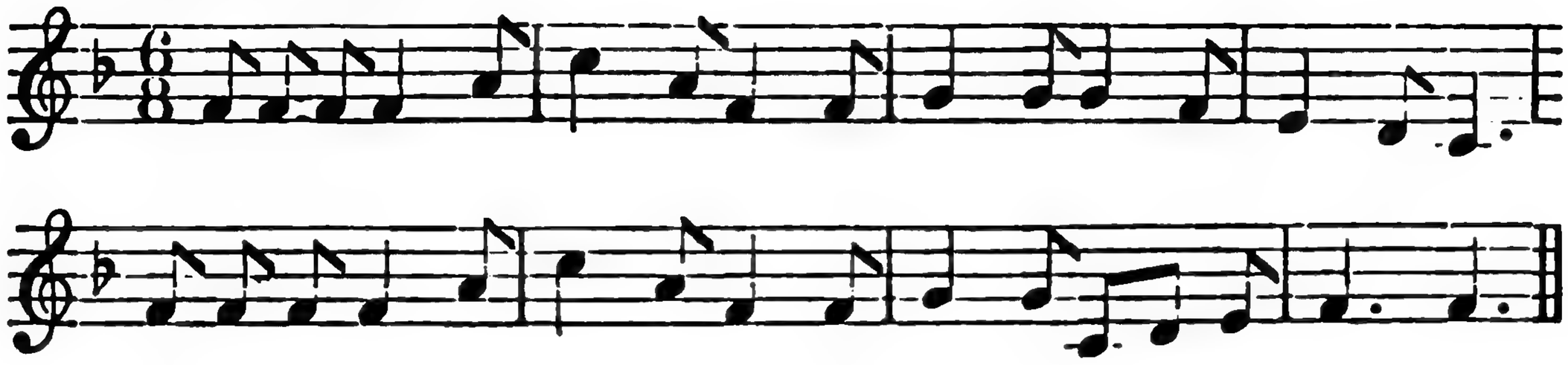
2. καὶ τί παθών;
τὴν μὲν ἑαυτοῦ
ῥῖνα μετήει
βλὰξ ἄρα φύς.

3. ἀλλὰ τί μήν;
ῥὶς γὰρ ἐκάμφθη
θαυμασίως πρὸς
δεξιὸν οὖς.

4. ταῦτ' ἄρ' ὁ παῖς
δῆλος ἐφάνθη
στρεπτὰ βαδίζων
καρκίνος ὥς.

5. εἶτ' ἐθέλων
οἴκαδ' ἀπελθεῖν,
ἐς φρέαρ ἄκων
εἰσέπεσεν.

TORTY-TORTOISE.

Mulberry Bush.

A. *τί ποΐεις σύ γ' ἐν μέσῳ, ἐν μέσῳ, ἐν μέσῳ;*
τί ποΐεις σύ γ' ἐν μέσῳ, χελει—χελει—χελώνη;

B. *νῆμα μὲν τοδὶ νέω, τοδὶ νέω, τοδὶ νέω,*
νῆμα μὲν τοδὶ νέω, χελει—χελει—χελώνη.

A. *τί ποΐεις σύ γ' ἐν μέσῳ . . .*

B. *ἔρια τάδε μηρύομαι, μηρύομαι, μηρύομαι . . .*

A. *τί ποΐεις σύ γ' ἐν μέσῳ . . .*

B. *κρέκω κροκὴν Μιλησίαν, Μιλησίαν, Μιλησίαν . . .*

A. *πῶς δ' ἔχει τὸ σὸν τέκνον, τὸ σὸν τέκνον . . .*

B. *τέκνον ἐμὸν ἀπώλετο, ἀπώλετο, . . .*

A. *τί δὲ ποιῶν ἀπώλετο . . .*

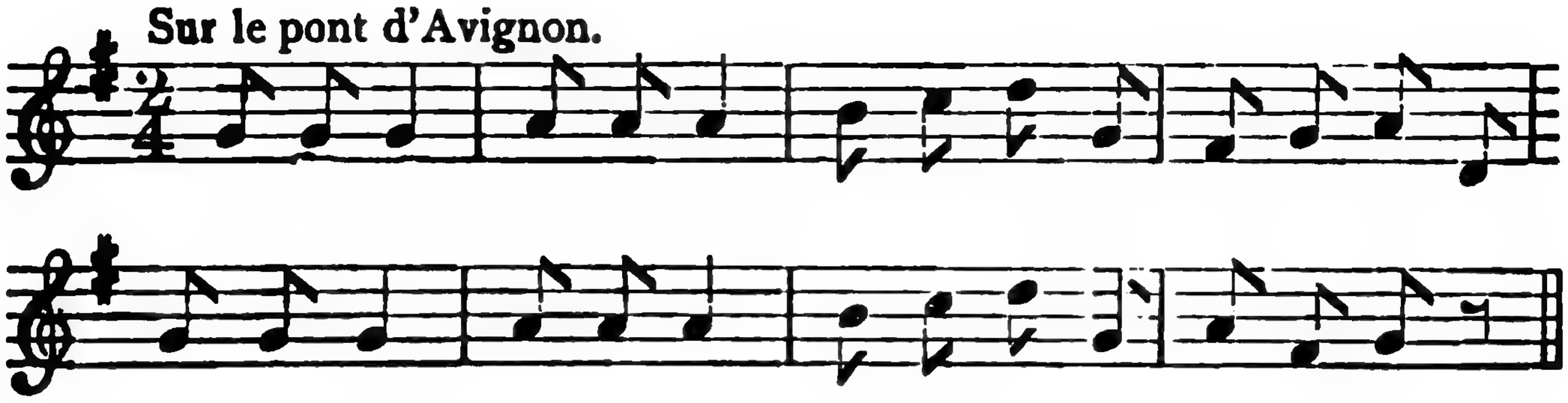
B. *φεῦ κατέπεσεν ἐκ δίφρου . . .*

A. *πῶς κατέπεσεν ἐκ δίφρου . . .*

B. *ἐς θάλασσαν ἥλατο . . .*

With *μήρυομαι* and Μιλησίαν the rhythm should be changed from ♪ ♩ ♪ ♩ to ♩ ♩ ♪ ♩

THE AGES OF MAN.

Sur le pont d'Avignon.

ἓν ἔτος γεγονὼς γάλα γάλα γάλα γάλα
ἓν ἔπος γεγονὼς γάλ' ἔπινον ἐγώ.

δύ' ἔτει γεγονὼς χέρα χέρα χέρα χέρα
δύ' ἔται γεγονὼς χέρ' ἔτεινον ἐγώ.

τρί' ἔτη γεγονὼς ποσὶ ποσὶ ποσὶ ποσὶ
τρί' ἔτη γεγονὼς ποσὶ περιεπάτουν.

δύο δὶς γεγονὼς κακὰ κακὰ κακὰ κακὰ
δύο δὶς γεγονὼς κακὰ πόλλ' ἐποίουν.

δύο τρὶς γεγονὼς τότε τότε τότε τότε
δύο τρὶς γεγονὼς τότε κάρτ' ἐβόων.

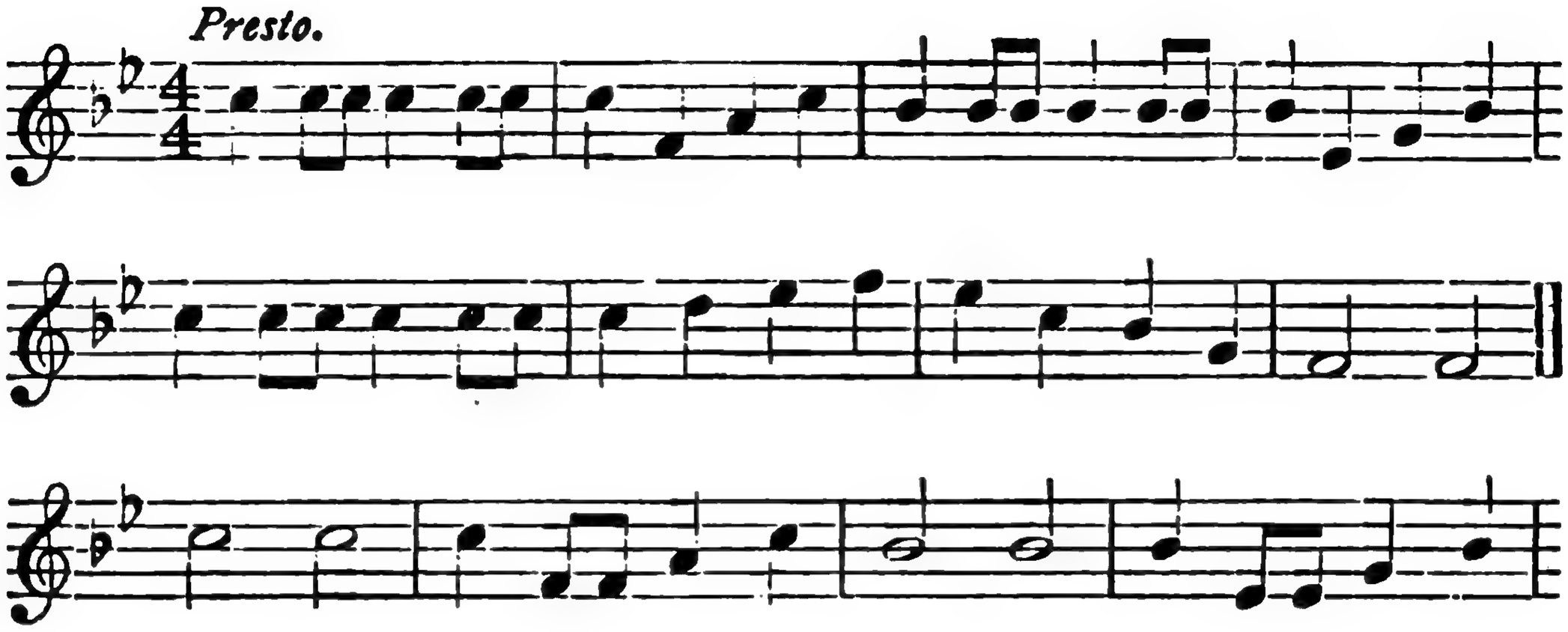
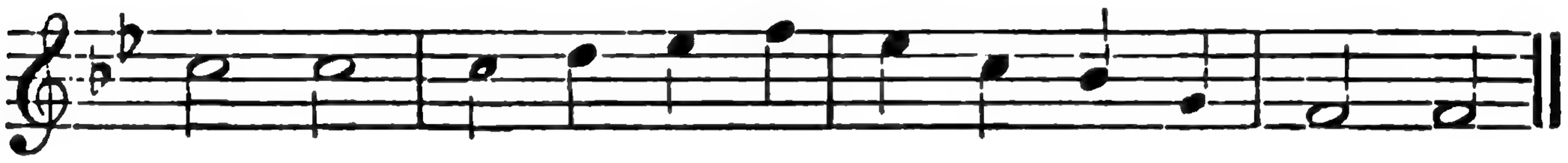
δέκ' ἔτη γεγονὼς ὅλον ὅλον ὅλων ὅλον
δέκ' ἔτη γεγονὼς κάπρον ὅλον ἔφαγον.

δέκα δὶς γεγονὼς ὑπόπαχυς ὑπόπαχυς
δέκα δὶς γεγονὼς ὑπόπαχυς ἐδόκουν.

δέκα τρὶς γεγονὼς μέγα μέγα μέγα μέγα
δέκα τρὶς γεγονὼς μέγα δῆτ' ἐφρόνουν.

τετράκις δεκετὴς φαλακρὸς ὀτοτοτοῖ
τετράκις δεκετὴς φαλακρότατος ἔφυν.

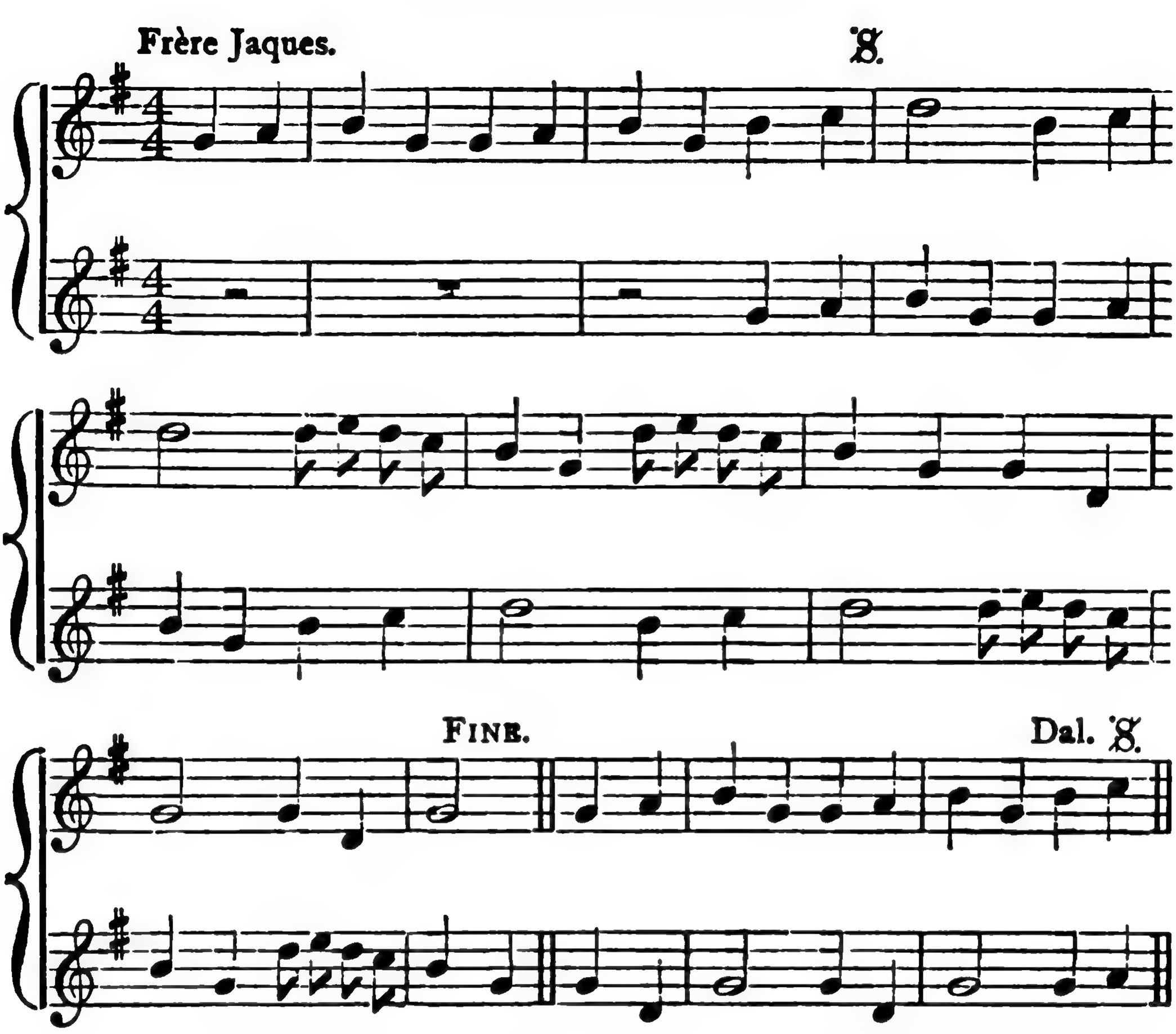
ἑκατονταετὴς ἀπέθανον ἀπέθανον
ἑκατονταετὴς ἀπέθανον ὁ γέρων.

WHAT SHALL WE DO WITH A DRUNKEN SAILOR?



ἦν, ὅδε κραιπαλόκωμος ναύτης . . . (*τρίς*)
νῦν δ' ἄιρωμεν πρω-ί
ὠ-οπ- δεῖ γὰρ ἀνέλκειν
ὠ-οπ- κἀγκρεμάσαι νῦν
ὠ-οπ- τήνδ' ἄγκυραν
νῦν δ' ἄιρωμεν πρω-ί.

φεῦ, τί παθὼν ἂν ἐκεῖνος νήφοι . . . κ.τ.λ.
οἶνος ἀπέστω, σώφρων ἔσται . . . κ.τ.λ.
λαμπρύνειν χαλκᾶ πόνος ἔστω . . . κ.τ.λ.
πρήνης εἰς ἄντλον καταπίπτοι . . . κ.τ.λ.
ἕλκε ποδὸς, μετεωρισθήτω . . . κ.τ.λ.
ὕψι δεθεὶς χειμῶν' ἀνεχέσθω . . . κ.τ.λ.
ἔρροι πλοιάριόν τ' ἀναβήτω . . . τ.κ.λ.
κόπτ' ἔδαφος, καταποντισθήτω . . . τ.κ.λ.

THE LAZY BOY.



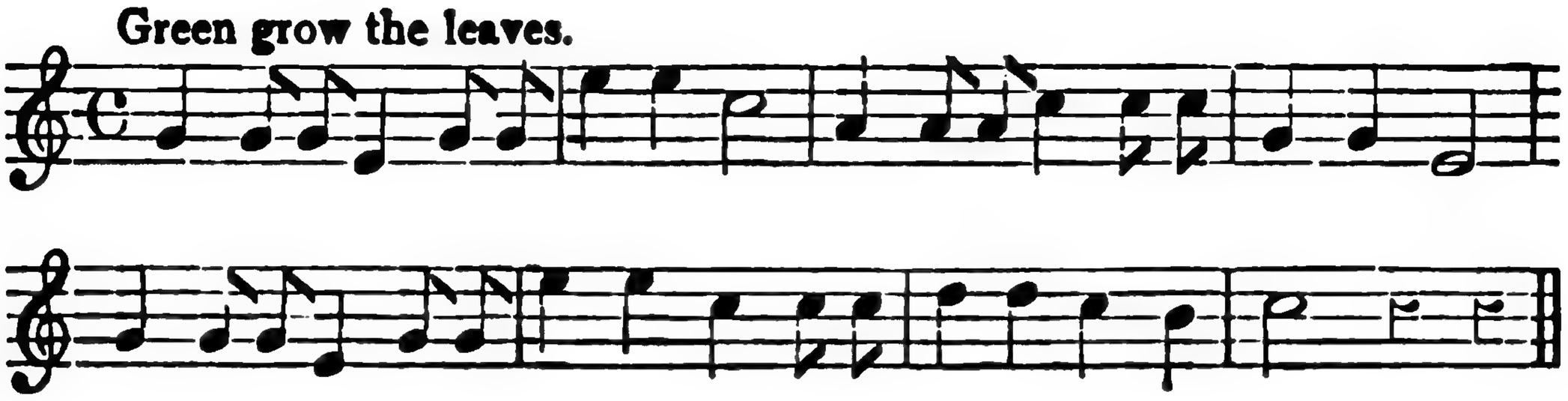
1. *πού σθ' ἀδελφός; [δίς] ἐν κλίνῃ [δίς]*
   διὰ τί καθεύδεις ..... νυστάζων;

2. *μή μ' ὀχλήσῃς ..... ῥέγκω γάρ ...*
   βάλλ' ἐς κόρακας .... οἰμώξῃ .....

3. *φεῦ τοῦ παιδός ..... σίγα δή .....*
   βαρύκοτός ἐστιν ..... ἡ μήτηρ .....

4. *οὔ μοι φροντίς ..... τῆς μητρός...*
   βαρύκοτος ἔστω ..... ἡ μήτηρ .....

WHAT THE ANIMALS SAY.

Green grow the leaves.

βοῦς κατ' ἐμοῦ μάλα μυκᾶται . . . [*τρίς*]
ὅταν ἐξέλθω, μῦ μῦ.

πᾶν πρόβατον μάλα μηκᾶται . . .
ὅταν ἐξέλθω, μῆ μῆ.

πᾶς δέ μ' ἰδὼν ὄνος ὀγκᾶται . . .
ὅταν ἐξέλθω, ὄγκ ὄγκ.

ἵππος ἅπας χρεμετίζει μοι . . .
ὅταν ἐξέλθω, τερετίξ.

χοῖρος ἅπας δὲ κοϊ̈ζει μοι . . .
ὅταν ἐξέλθω, κοϊ̈ κοϊ̈.

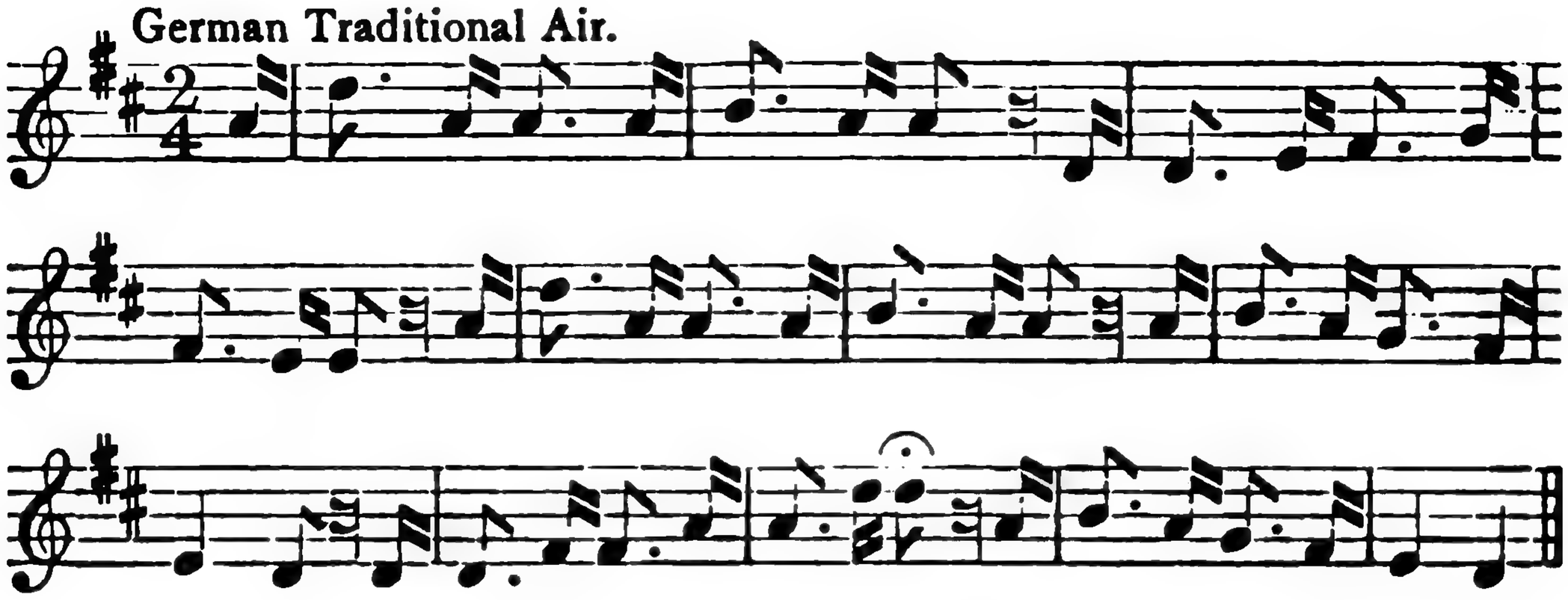
πᾶς βάτραχος δὲ κοάζει μοι . . .
ὅταν ἐξέλθω, κοάξ κοάξ.

νῆττα δ' ἅπασα κοάζει μοι . . .
ὅταν ἐξέλθω, κοάξ κοάξ.

πᾶς δὲ κύων γε βαϋ̈ζει μοι . . .
ὅταν ἐξέλθω, βαῦ βαῦ.

πᾶν βρέφος ἐξελελίζει μοι . . .
ὅταν ἐξέλθω, ἐλελεῦ.

THE MAN WITH A PIGTAIL.

German Traditional Air.

1. *πάλαι ποτ' ἦν γέρων τις ὃς*
καθῆκε κρωβύλον μέγαν,
βαρέως δ' ἔφερε μάλιστ' ἐπεὶ
ὄπισθεν ἐκρεμάσθη.
ἰὼ πόποι πόποι πόποι
ὄπισθεν ἐκρεμάσθη.

1. *πολὺν χρόνον διασκοπεῖ*
ὅπως τόδ' εὐθυνεῖ κακόν,
ἵν' ἐς πρόσωπον ἐσρέων
ὄπισθε μὴ κρεμασθῇ.
ἰὼ πόποι . . .

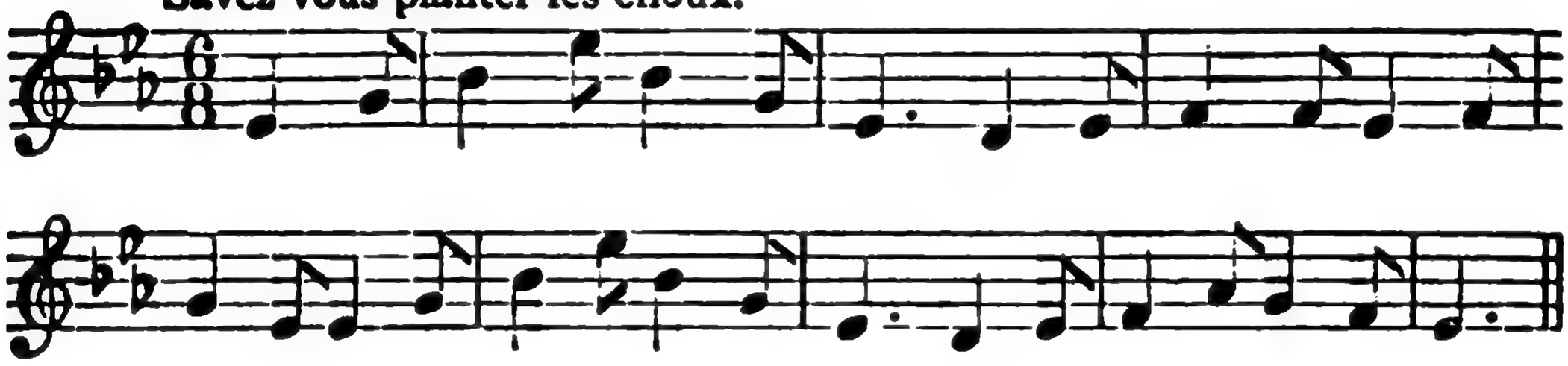
3. *τέλος δ' ἐφεῦρε μηχανήν,*
ἔφη δὲ "τρέψομαι πάλιν."
πάλιν τρεπόμενος εἶδεν ὡς
ὄπισθεν ἐκρεμάσθη.
ἰὼ πόποι . . .

4. *ἐτρέπετο δ' ἔς τε δεξιὰν*
κατὰ μέρος ἔς τ' ἀριστεράν·
ὁ δ' οὐδὲν ἧττον ἢ τὸ πρὶν
ὄπισθεν ἐκρεμάσθη.
ἰὼ πόποι . . .

5. καθ' ἡμέραν δὲ διατελεῖ
στροβούμενος στρόβιλος ὥς,
ὁ κρωβύλος δ' ἄρ' ὡς τὸ πρὶν
ὄπισθεν ἐκρεμάσθη.
ἰὼ πόποι . . .

HOW TO PLANT THE GARDEN.

Savez vous planter les choux.



1. λάχανα πῶς φυτεύεται, μῶν κάτοισθα, μῶν κάτοισθα,
λάχανα πῶς φυτεύεται τῇ γ' ἐμῇ γεωργίᾳ.

2. χερσὶ μὲν φυτεύεται, ἴσθι ταῦτα, ἴσθι ταῦτα,
χερσὶ μὲν φυτεύεται τῇ γ' ἐμῇ γεωργίᾳ.

3. καὶ ποσὶν φυτεύεται . . .

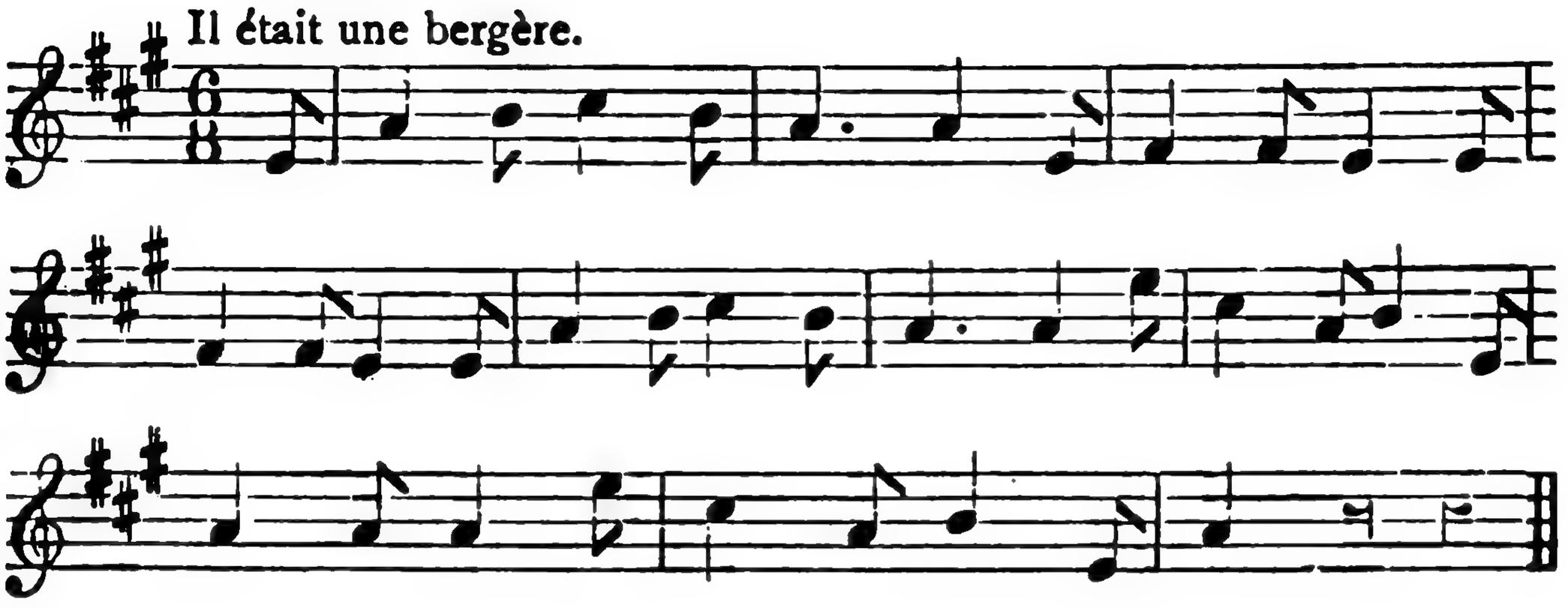
4. δακτύλοις . . .

5. κονδύλοις . . .

6. τῇ κόμῃ . . .

7. ῥινὶ δ' αὖ . . .

(Suit the action to the word).

THE WOLF.

1. *ὁ βουκόλος φυλάττων — τοφλαττοθρὰτ τοφλαττοθρὰτ*
   ὁ βουκόλος φυλάττων — κατεῖδε τὸν λύκον λύκον
   κατεῖδε τὸν λύκον.

2. *λαβὼν τὸ τόξον εὐθὺς, — ἔβαλλε τὸν λύκον . . .*

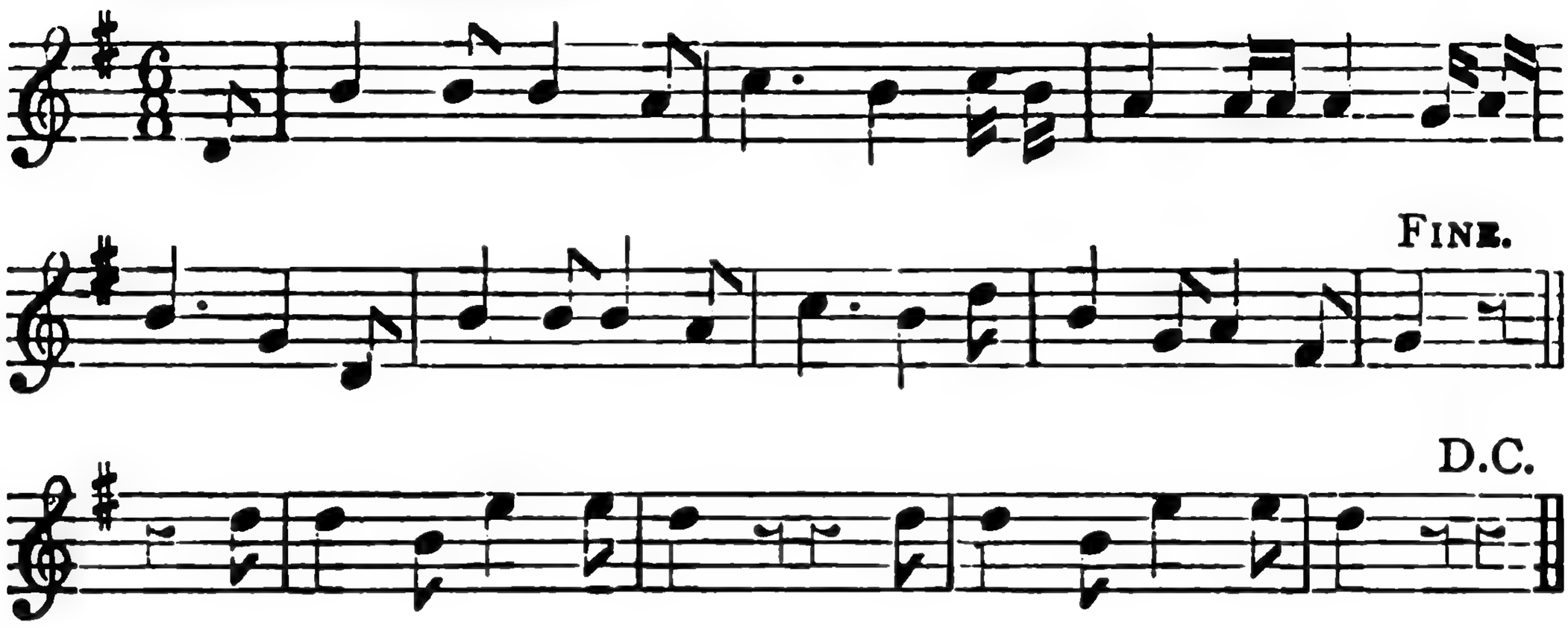
3. *βαβαὶ τί δή με βάλλεις — ἔφη λύκος τοφλαττοθράτ*
   „ „ „ „ „ — ὅς εἰμί σοι φίλος, . . .

4. *σὺ δ' εἰ φίλος πέφυκας — τί κἄφαγες τὰ πρόβατά μου*
   „ „ „ „ — δὸς αὐτά μοι πάλιν, . . .

5. *ἅπαντ' ἔνεστι γαστρί — ἔφη λύκος τοφλαττοθρὰτ*
   „ „ „ — ἅπαντα φροῦδα δή, . . .

6. *ἐπεὶ δὲ πάντα φροῦδα — τοφλαττοθράτ τοφλαττοθράτ*
   „ „ „ „ — κατεσθίω σ' ἐγώ.

THE DEAD WARRIOR.

Monsieur de Malbrouk.

Θεμιστοκλῆς ἀπῆλθεν, τοροτὶγξ τοροτὶγξ τοροτῖο,
Θεμιστοκλῆς ἀπῆλθεν, ἀπῆλθεν ἐς μάχην.

ὁ δ' οὐκ ἐλεύσεταί τοι . . . . . ἐλεύσεται πάλιν.

Θεμιστοκλῆς τέθνηκεν . . . . . μέτοικος ἐν ξένῃ.

τετρὰς φίλων τὸ σῶμα . . . . τότ' ἔφερεο ἐς τάφον.

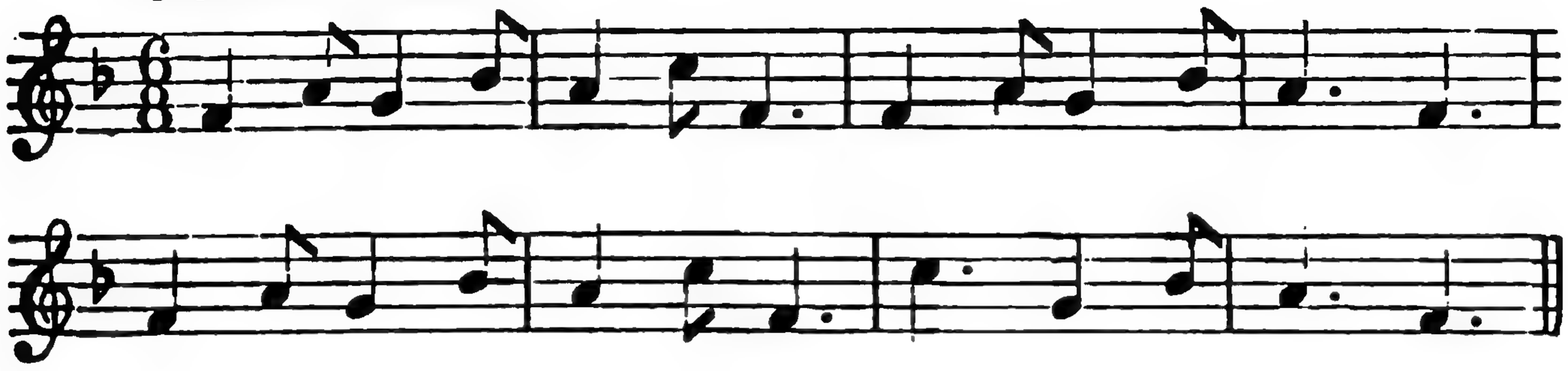
ἐκ δεξιᾶς δύ' ἤτην . . . . . δύ' ἐξ ἀριστερᾶς.

τὸ δ' ὕστατον καθεύδει . . . . . τεθαμμένος ξένῃ.

κατεῖδον ὡς τὸ πνεῦμα . . . . . τὸ πνεῦμ' ἀπέπτατο.

γυνὴ δὲ μέγαλα θρηνεῖ . . . . . καθημένη χαμαί.

THE SNAIL.

Pop goes the weasel.

1. *ἦν ἰδοὺ πέδον κάτα*
ὁ φερέοικος ἕρπει,
ὡς πατήρ ποθ' εἶρπε πρίν,
πάππος, πρόπαππος.

2. *εὐλαβῶς κέρατα δὴ*
ψηλαφῶν προτείνει,
ὡς πατὴρ ἔτεινε πρίν,
πάππος, πρόπαππος.

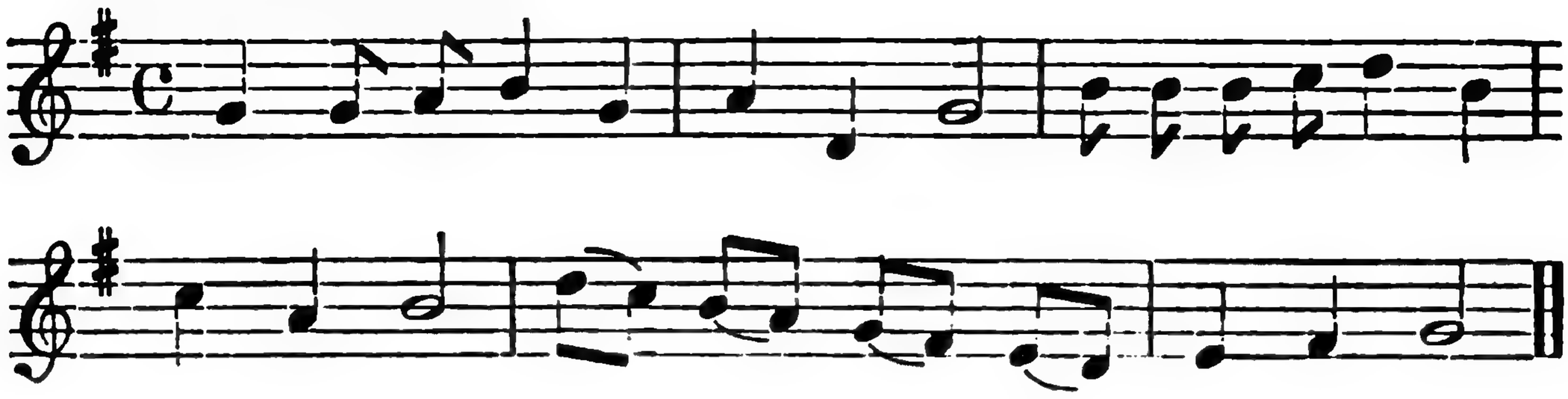
3. *θαῦμ' ἰδεῖν, ἄκροις ἔχει*
ὄμματ' ἐν κέρασιν,
ὡς πατήρ ποτ' εἶχε πρίν,
πάππος, πρόπαππος.

4. *οἴκαδ' οἴκαδ' αὖ φύγε,*
κακὰ μένει θύραξε,
ὡς πατήρ ποτ' ἔμαθε πρίν
πάππος, πρόπαππος.

5. *εἰ δὲ μή σ' ἀποκτενῶ,*
λὰξ χαμαὶ πατήσας,
ὡς πατέρα ποτ' ἔκτανον,
πάππον, πρόπαππον.

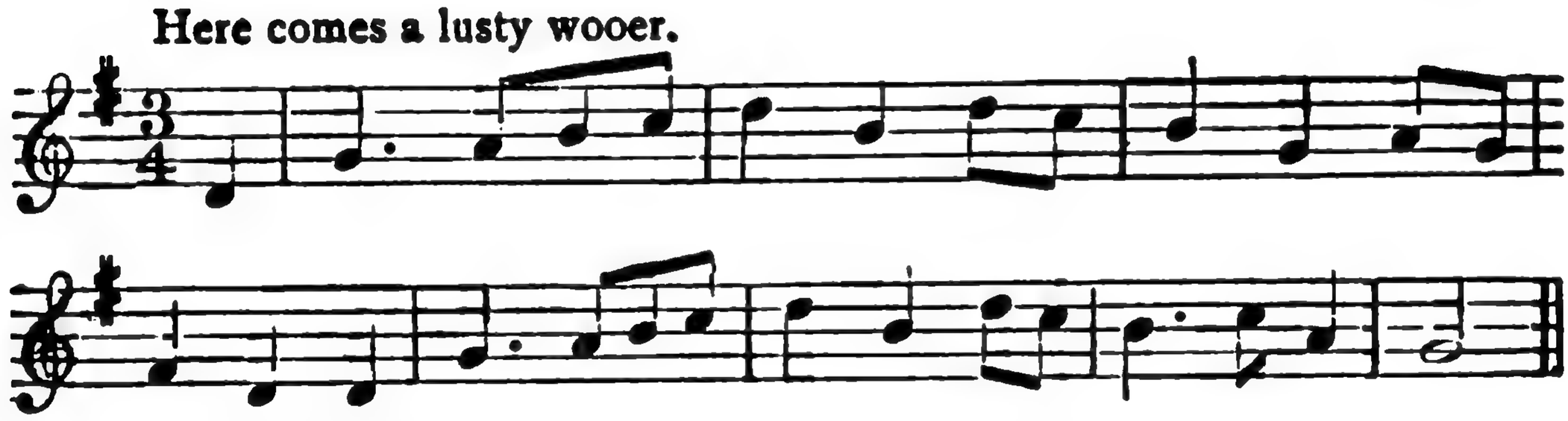
CHANTIES

MAN'S LIFE'S A VAPOUR.

Catch for three voices.

Φεῦ βίος οἶ-ος τῶν θνητῶν,
ὀλίγον ἔ-ω-θεν σκιρτών-των,
μετὰ τάδε τάχα κατα-πιπ-τόν-των.

LITTLE BO-PEEP.

Here comes a lusty wooer.



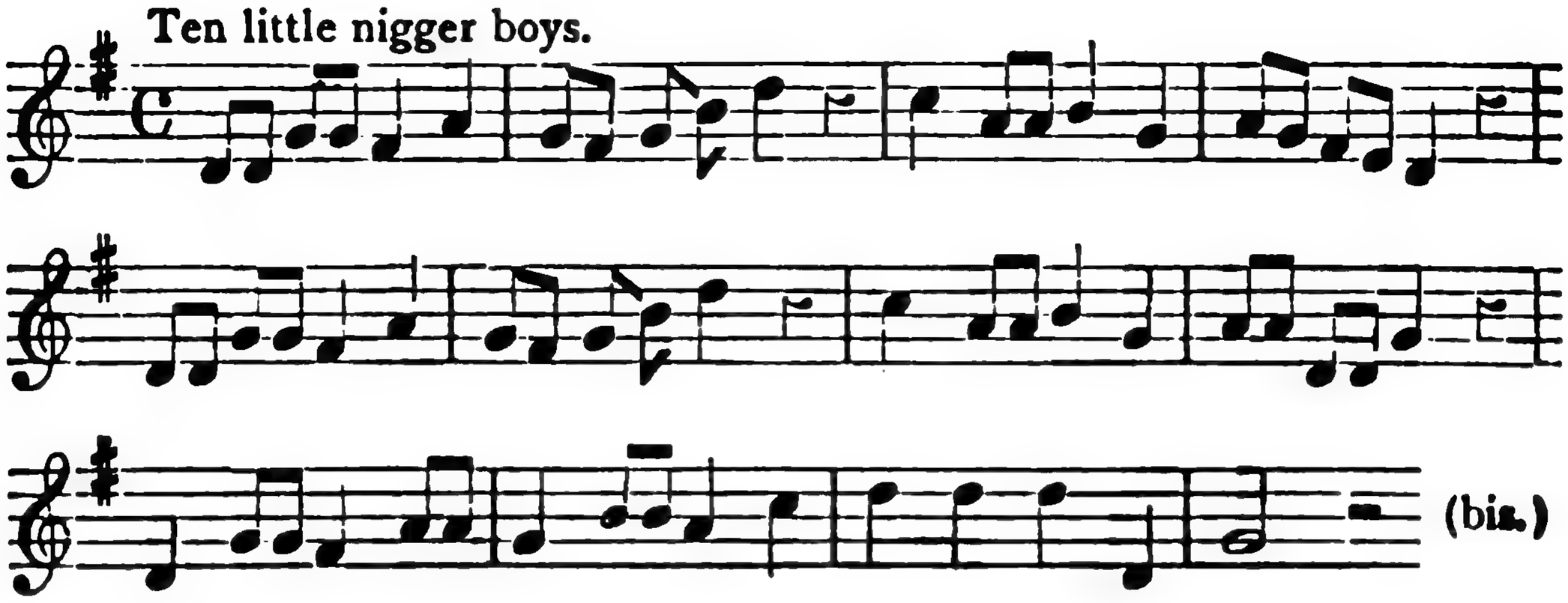
ἐκάθευδε Κλεοβούλη, Κλεοβούλη, Κλεοβούλη,
οἱ δ' οἷες ἀπέφευγον ξενικὰς καθ' ὕλας.

σύριζε Κλεοβούλη, Κλεοβούλη, Κλεοβούλη,
ἦν πως ἐπανίωσιν σείοντες οὐράς.

ἔκλαιε Κλεοβούλη, Κλεοβούλη, Κλεοβούλη,
τοὺς οἷας ὀλέσασα ξενικὰς καθ' ὕλας.

μὴ κλαῖε, Κλεοβούλη, Κλεοβούλη, Κλεοβούλη,
ἤκουσι πάλιν ἤδη σείοντες οὐράς.

TEN LITTLE BOYS.



δέκα ποτὲ παῖδες περιεπάτουν·
εἷς ἐπὶ κεφαλὴν ἔτυχε πεσών.
ἐννέα παῖδες περιεπάτουν·
εἷς ἀκαλήφης ἔτυχε θιγών.
Ζεῦ βασιλεῦ, τέρας οἷον ἐφάνθη,
φεῦ παίδων οἰκτρῶν·
φροῦδος ἀμοιβαδὶς ἄλλοθεν ἄλλος,
φεῦ παίδων οἰκτρῶν.

ὀκτὼ παῖδες περιεπάτουν·
εἷς κύνα μαργὸν ἔτυχε δακών·
ἑπτὰ δὲ παῖδες περιεπάτουν·
εἷς ποδὶ νάρκην ἔτυχε βαλών. Ζεῦ . . .

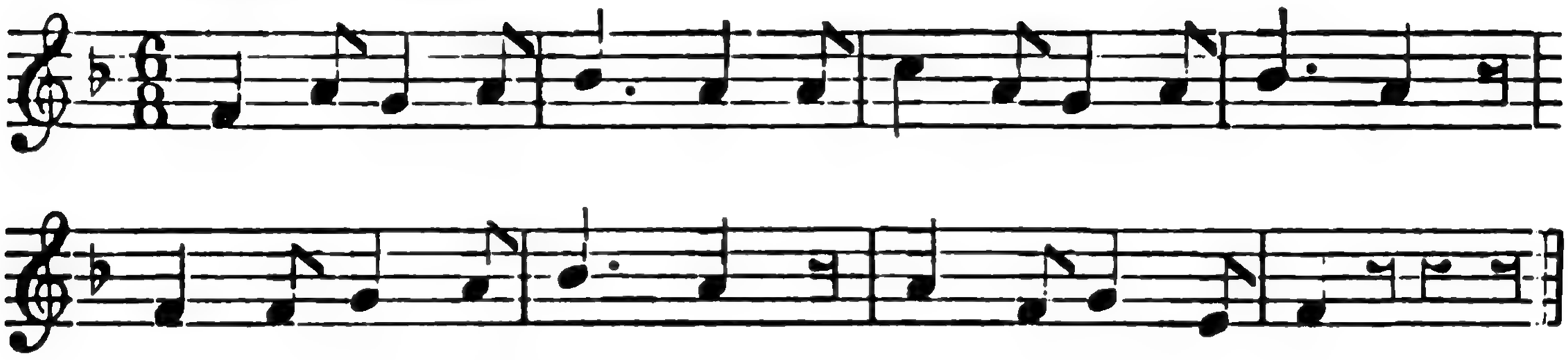
ἓξ ἔτι παῖδες περιεπάτουν·
εἷς στόμ' ἀνοίξας ἔτυχε χανών·
πέντ' ἔτι παῖδες περιεπάτουν·
βάτραχον εἷς τις ἔτυχε φαγών. Ζεῦ . . .

τέτταρες ἤδη περιεπάτουν·
δάκτυλον εἷς τις ἔτυχε τεμών·
τρεῖς ἔτι παῖδες περιεπάτουν·
σκορπίον εἷς τις ἔτυχε λαβών. Ζεῦ . . .

τότε δύο παῖδες περιεπάτουν·
φάρμακον εἷς τις ἔτυχε πιών.
εἷς μόνος αὐτὸς περιεπάτει·
καὶ τάχ' ἐς Ἅιδου γ' ἔτυχε δραμών.

Two variants: (1) ἔλαθε πεσών, etc.
(2) ἔπεσε λαθών, etc.

THINKS I TO MYSELF.

Thinks I to myself.

αὐτὸς ὢν κατ' ἀγρούς,
λόγον διδοὺς ἐμαυτῷ,
αὐτὸς ὧδ' ἐμαυτῷ
εἶπον, ὡς ἐρῶ.

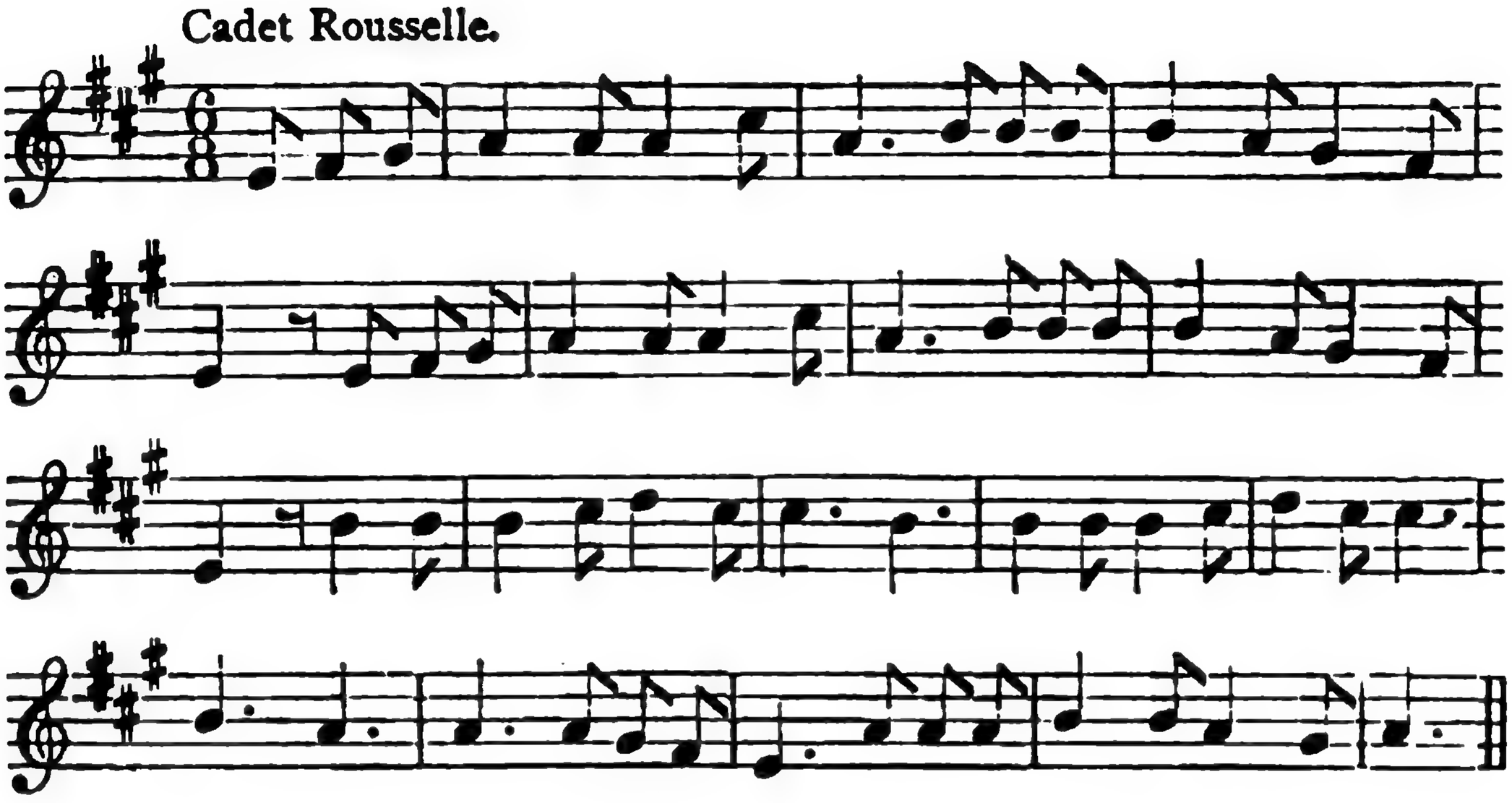
μὰμέλει σὺ σαυτοῦ,
ἀεὶ φύλαττε σαυτόν,
οὔ σε γὰρ φυλάξει
οὔτις ἀντὶ σοῦ.

ἢν δὲ μὴ φυλάττειν
θέλῃ τις αὐτὸς αὑτόν,
αὐτὸς αὑτὸν εὐθὺς
ἐξολεῖ κακῶς.

ταῦτ' ἔγωγ' ἀκούσας
τότ' αὐτὸς ἐξ ἐμαυτοῦ,
αὐτὸς ὧδ' ἐμαυτῷ
εἶπον, ὡς ἐρῶ.

ἀλλ' ἐὰν φυλάττῃς,
ἐάν τε μὴ φυλάττῃς,
ταὐτὸ δὴ τὸ πρᾶγμα—
οὐκ ἔχεις πλέον.

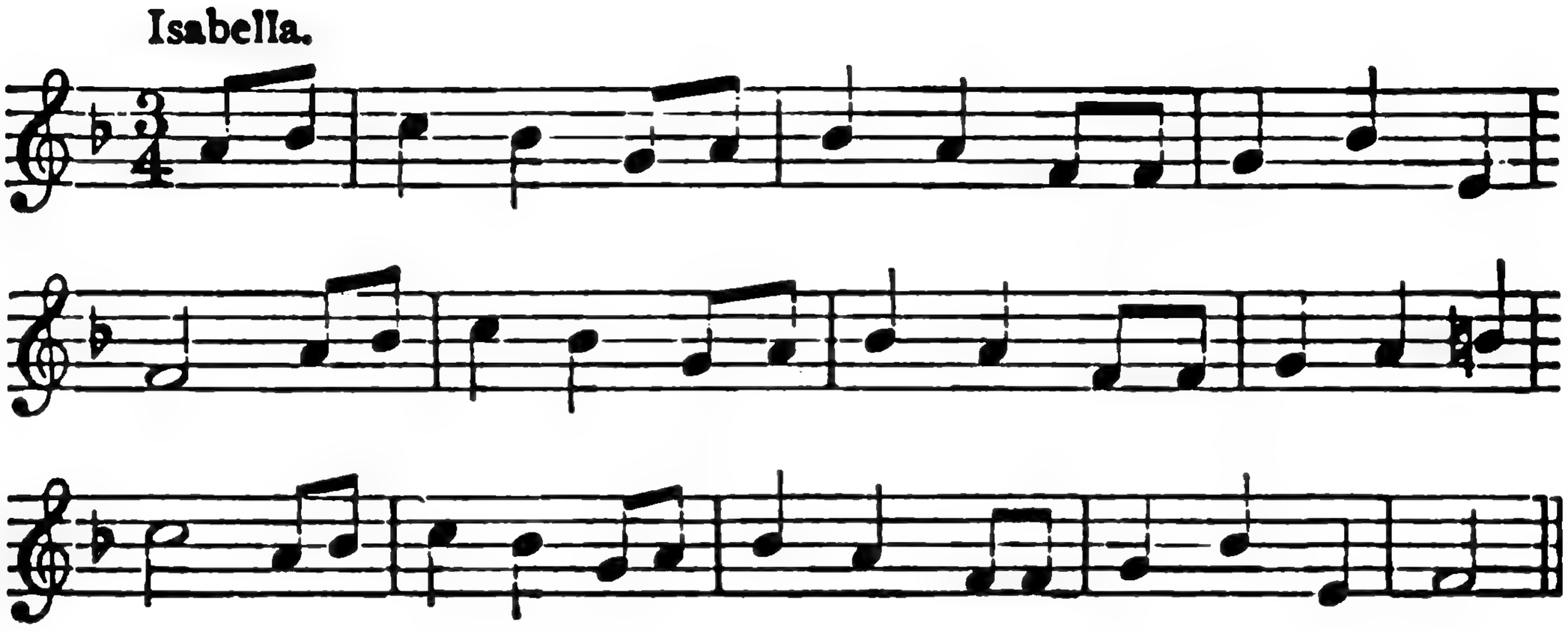
SALAMIS.

Cadet Rousselle.

1. πολεμίων μέγας στόλος
ἀπ' Ἀσίας ἔπλει ποτέ,
ἀναρίθμων μεθ' ἱππέων
ἀναρίθμου δὲ πεξικῆς·
τίς ποθ' ἱππέας τοσούτους
εἶδε, τίς τοσαῦτα πλοῖα;
ἀλλ' οὐ φόβος ἐνῆν
τότε θρασεῖ Θεμιστοκλεῖ.

2. τρὶς ἑκατὸν δὲ πλοῖ' ἔχει
τὸ Σαλαμίνιον στενόν,
παραμένοντα καρτερῶς
πολεμίων νεῶν βίαν.
οὔτις ἄλλος ὠφελήσει
βαρβάρων χερῶν πρὸς ὕβριν·
ἀλλ' οὐ φόβος ἐνῆν
τότε θρασεῖ Θεμιστοκλεῖ.

3. ὁ βασιλεὺς ὁ Περσικὸς
ἐπὶ θρόνου καθίζεται,
μέγα μὲν ἱππικῷ φρονῶν,
μέγα δὲ ναυτικῷ στόλῳ,
ὃς τοσοῦτος ἦν ἔωθεν,
ἐσπέρας δὲ κἀφανίσθη·
οὐ γὰρ φόβος ἐνῆν
τότε θρασεῖ Θεμιστοκλεῖ.

4. θρασύτατος στρατηγὸς οὖν
ἐπεκράτησε βαρβάρων·
ἔφυγε Περσικὸς στόλος,
ἔφυγε πεζὸς ἐν μέρει·
εἰσαεὶ δὲ τοῖς μαχηταῖς
δόξα καὶ κλέος παρέσται·
οὐ γὰρ φόβος ἐνῆν
τότε θρασεῖ Θεμιστοκλεῖ.

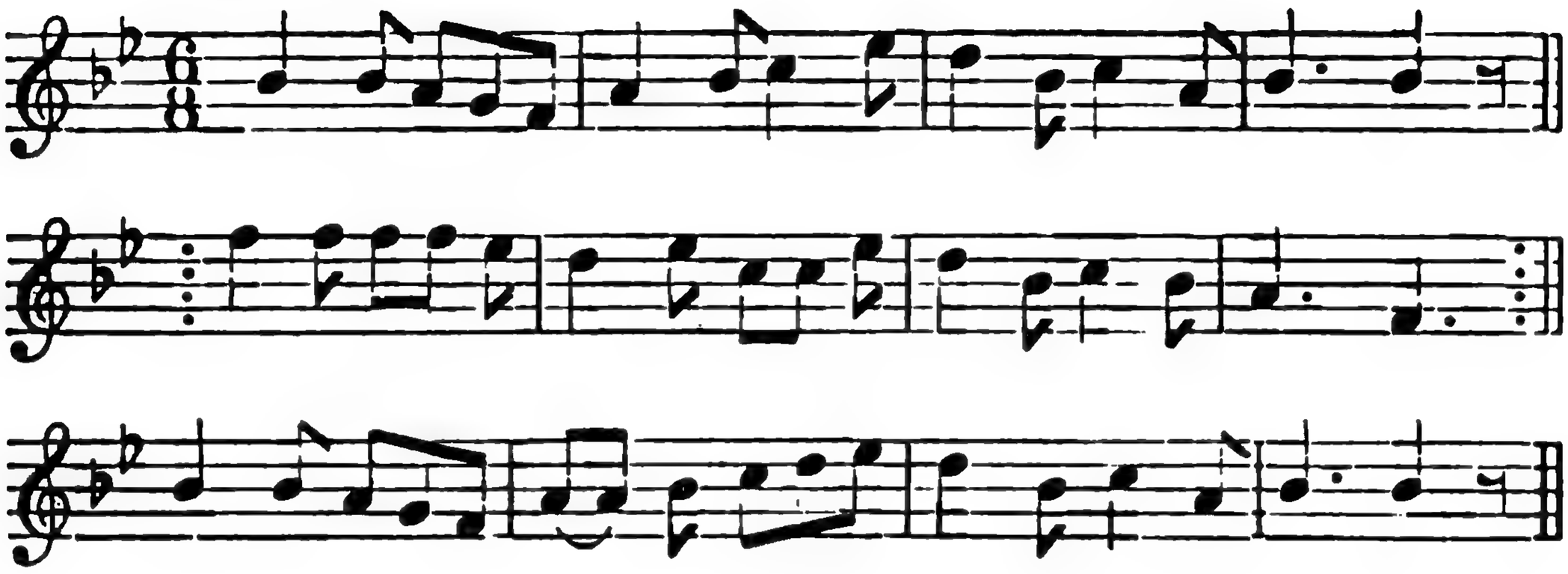
BAA BAA BLACK SHEEP.

μελανόθριξ μελάνουρος δασύμαλλος κριὸς
λεγέτω μοι τίς ἐν οἴκοις ἐρίων θησαυρός,
μελανόθριξ μελάνουρος δασύμαλλος κριός.

παράκειται μέγας οἴκοις ἐρίων θησαυρός·
παρέσαξ' ἐν τρισὶ σάκκοις ἀναμέστοις οὖσιν·
παράκειται μέγας οἴκοις ἐρίων θησαυρός.

τίνι δώσεις τὸν ἐν οἴκοις ἐρίων θησαυρόν,
παρασάξας τρισὶ σάκκοις ἀναμέστοις οὖσιν;
τίνι δώσεις τὸν ἐν οἴκοις ἐρίων θησαυρόν;

ἕνα μὲν σοί, δύ' ἐμαυτῷ, τὸ δὲ λοιπὸν χοίροις·
τάδε φησὶν μελανόθριξ μελάνουρος κριός·
ἕνα μὲν σοί, δύ' ἐμαυτῷ, τὸ δὲ λοιπὸν χοίροις.

SONG OF PYRGOPOLYNEICES.

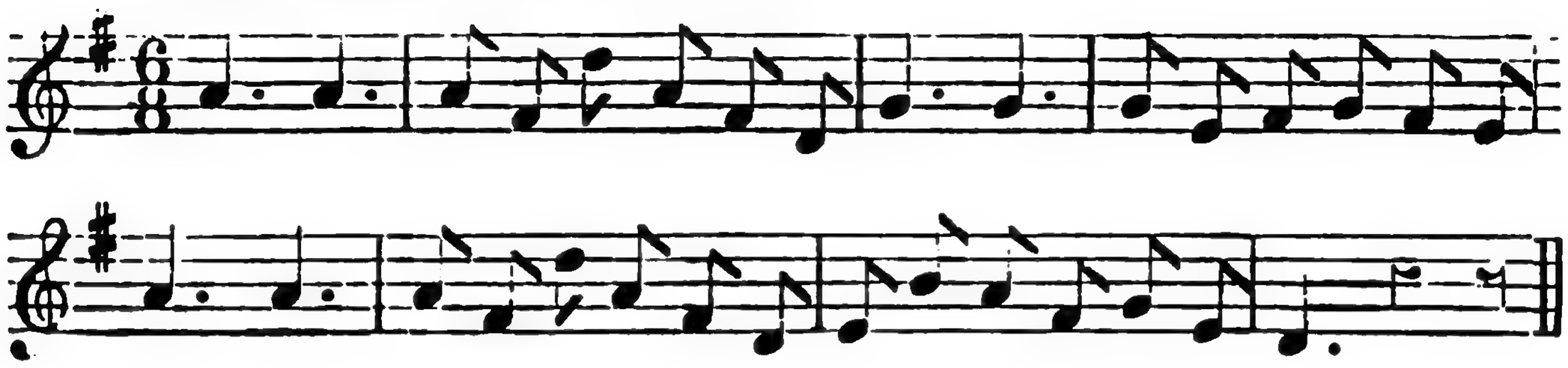
Irish air.

εἰμὶ μέγας ἔγωγ' ἀνήρ,
ὅπλων τις οὐκ ἄπειρος·
ὥσθ' ὅταν λάβω χερί ποτε δεξιᾷ μάχαιραν,
εὐλαβῶς ἐπιστρέφω φυλακτικῶς τ' ἐπ' οὐράν·
ὁ τήμερον γάρ ἀποφυγὼν αὔριον μαχεῖται.

εἰμὶ μέγας . . . ἄπειρος·
ὥσθ' ὅταν τιθῶ κόρυν ἐπὶ κρατὶ τὴν σιδηρᾶν
εὐλαβῶς . . .

εἰμὶ μέγας . . . ἄπειρος·
ὥσθ' ὅταν ἐπ' ἀριστερᾷ τιθῶ ποτ' ἀσπίδ' ἐσθλήν,
εὐλαβῶς . . .

εἰμὶ μέγας . . . ἄπειρος·
ἦν ἰδοὺ πανοπλίᾳ σεσαγμένος πάρειμι
εὐλαβῶς δ' ἐπιστρέφω . . .

O DEAR, WHAT CAN THE MATTER BE?

O dear, what can the matter be?

1. φεῦ φεῦ τί ποτε γέγονε,
   φεῦ φεῦ τί ποτε γέγονε,
   φεῦ φεῦ τί ποτε γέγονε,
   τί ποτε γέγονε δή;

2. Κέρδων ἔφυγεν ἐφυγε,
   Κέρδων ἔφυγεν ἔφυγε,
   Κέρδων ἔφυγεν ἔφυγεν,
   ἔφυγεν ἔφυγε δή.

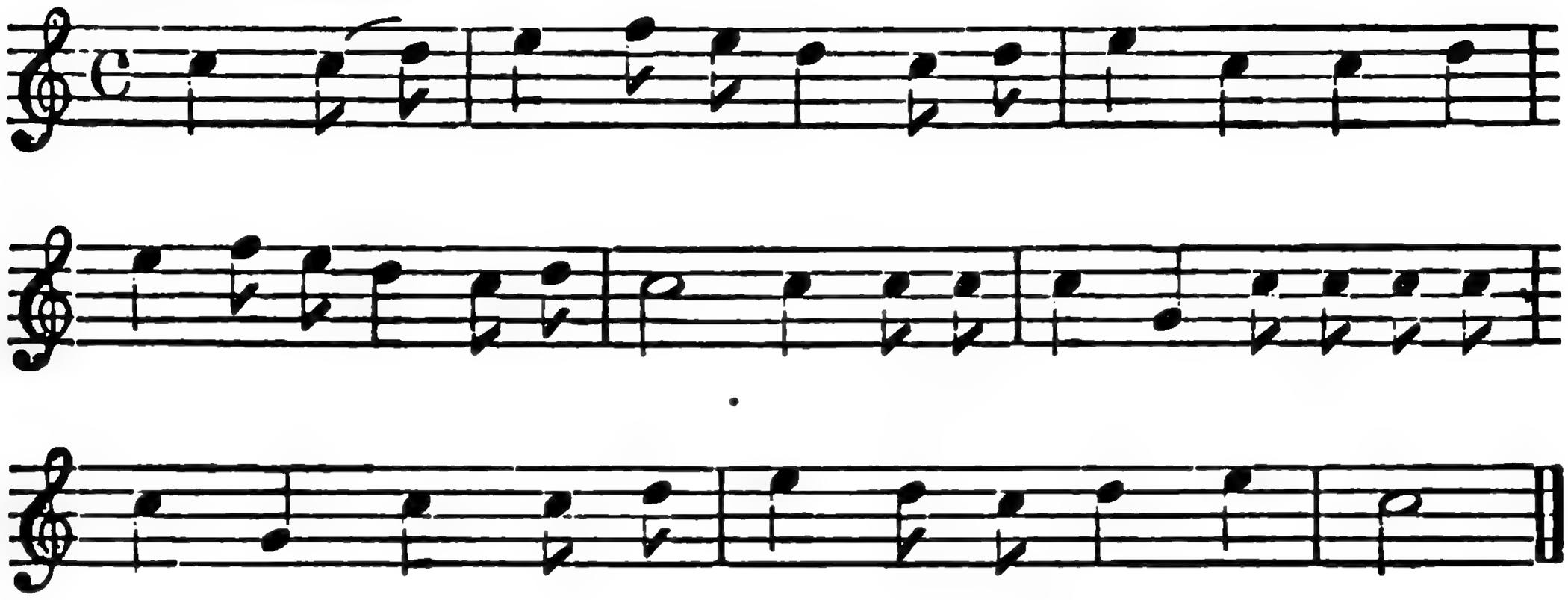
3. κλέψας πρόβατα πρόβατα . . .
   πρόβατα πρόβατά μοι.

4. ἄξω πατέρα τὸν ἐμόν, . . .
   ἵνα φυγάδα λάβῃ.

5. ἄξω στόλον ὁπλόμαχον, . . .
   ἵνα φυγάδα βάλῃ.

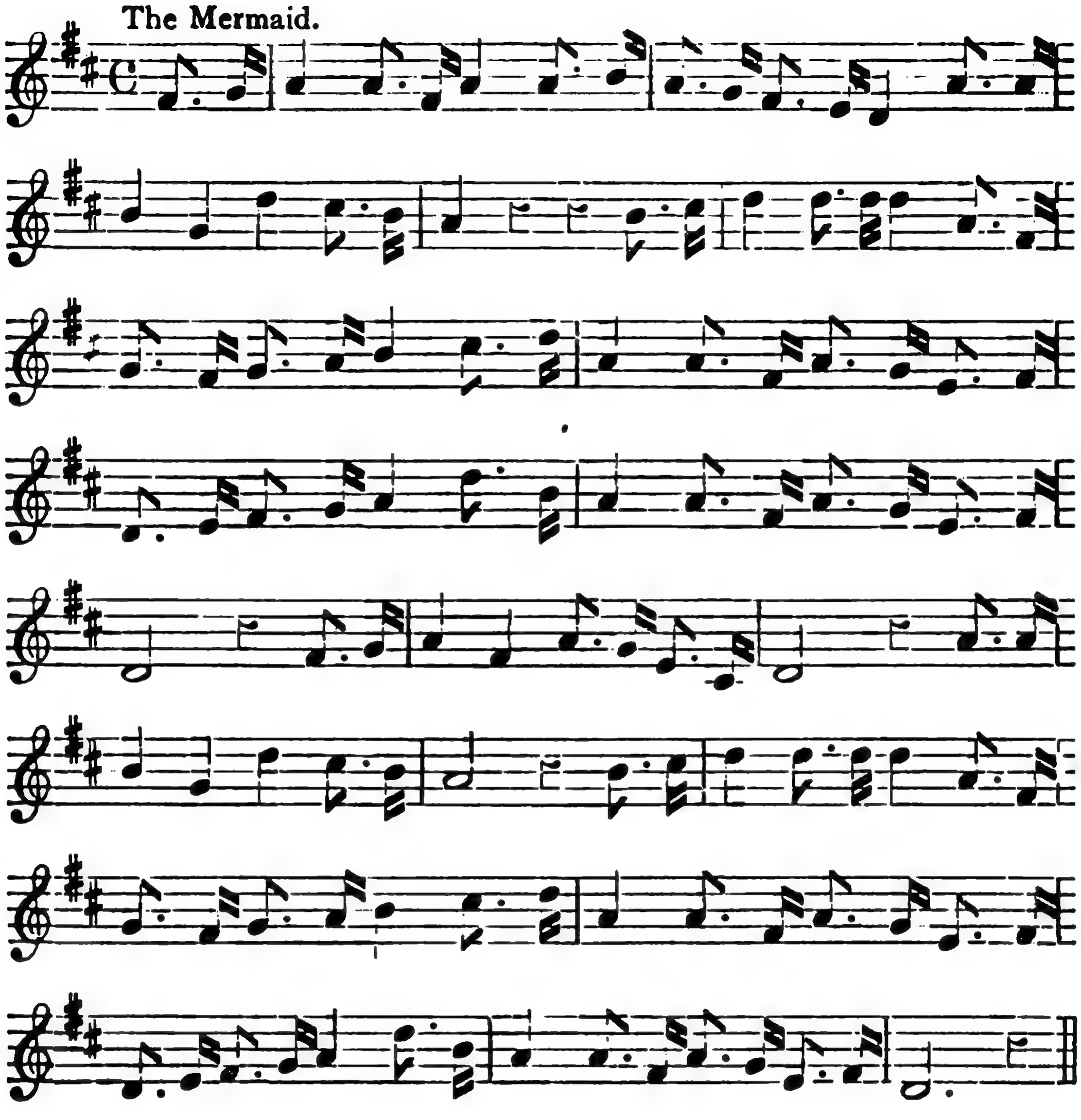
6. ἄξω κύνα πολύφαγον, . . .
   ἵνα φυγάδα φάγῃ.

THE CROCODILES.

Air of Languedoc.

εἷς δύο τρεῖς μέγαλοι κροκόδειλοι
ἐν ποταμῷ τρίβουσι χρόνον.
εἷς κροκόδειλος,
δύο κροκοδείλω,
τρεῖς κροκόδειλοι σύμφωνοι.

εἷς δύο τρεῖς μεγάλοι κιθαρισταί
ἐν ποταμῷ μελετῶσι τὸ νεῖν.
εἷς κιθαριστής,
δύο κιθαριστά,
τρεῖς κιθαρισταὶ σύμφωνοι.

εἷς κροκόδειλος δάκρυα λείβει,
δύο κροκοδείλω τἀυτὸν δή.
τρεῖς κροκόδειλοι
τρεῖς κιθαριστὰς
πάντας ὁμοῦ καταπίνουσιν.

THE SIREN.

I. *ἦν ὁ πλοῦς ἐν θαλάττῃ πρὸς ἡλίου δύσιν,*
πόλλ' ἀπεπλάγχθημεν δρόμου·
κᾆτα Σειρὴν ἐφάνθη καθημένη πέτραις
ψάλλουσ' ἡδύθρουν μέλος λύρᾳ λύρᾳ λύρᾳ
ψάλλουσ' ἡδύθρουν μέλος λύρᾳ.
φεῦ κλυδώνων κλυζόντων,
φεῦ θυελλῶν φυσωσῶν·
οἱ μὲν ἄκραις κεραίαις καθήμεθ' ἀσφαλῶς,
οἱ δὲ δὴ ναυσιῶσιν οἱ κάτω κάτω κάτω,
οἱ δὲ δὴ ναυσιῶσιν οἱ κάτω.

2. εἶθ' ὁ ναύκληρος εἶπεν· γυνὴ μέν ἐστι μοι,
καὶ τριάκοντ' εἰσὶν τόκοι·
χαιρέτω μὲν γυνή, χαιρέτω δέ πᾶς τόκος,
ὀρφανὸς γὰρ γενήσεται χορὸς χορὸς χορὸς . . .

3. μικρὸς ἦν μειρακίσκος, βοᾷ δὲ καρτερῶς,
οὐ μέλει μοι γυναικὸς σέθεν·
ἀλλὰ μήτηρ πατήρ τ' εἰσὶν ἐν δόμοις ἐμοῖς,
οἷσι πένθος γενήσομαι θανὼν θανὼν θανὼν . . .

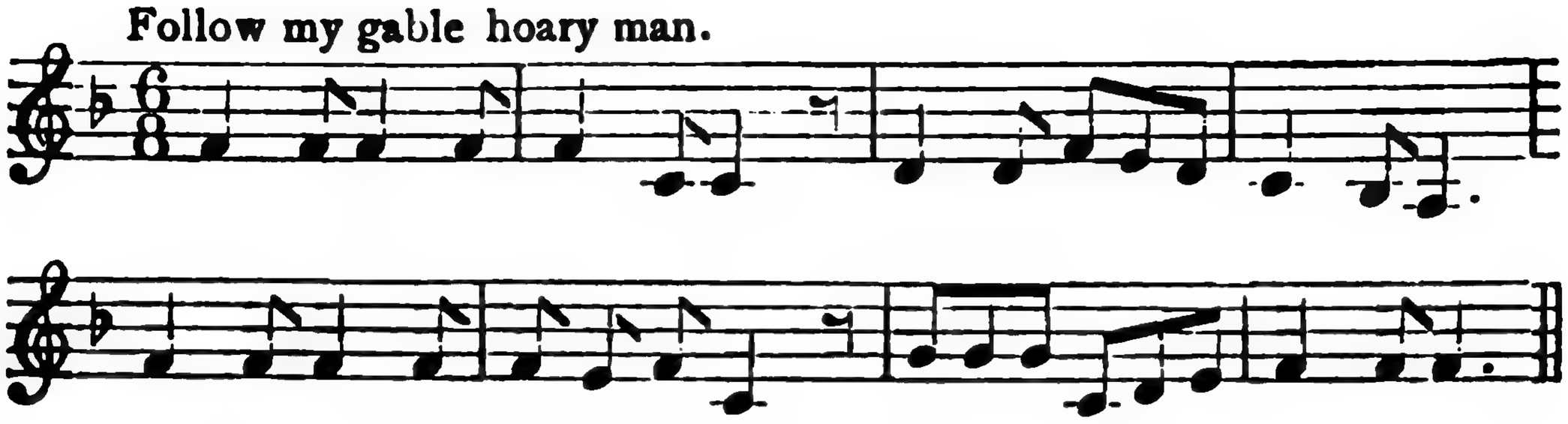
4. ἡ δὲ ναῦς θεῖσα κύκλους κυκλουμένη τρέχει,
οἱ δὲ ναῦται χορεύουσιν εὖ,
εἶτα φρούδη κατάντης κατῴχετ' ἐς βυθόν,
κἠφανίσθη στροβουμένη κάτω κάτω κάτω . . .

CHANTIES

COUNTRY LIFE.

A SINGING GAME.

Follow my gable hoary man.



Leader. *φέρεθ' ἕπεσθε παιδία,*
ὅτι ποιῶ ποιεῖτε μοι.
Chorus. *ὅτι ποιεῖς ποιήσομεν*
ἑπόμενοι τρόπῳ τινί.

—ἄροτρον ὧδ' ἐλαύνετε
κατὰ δὲ τέμνετ' αὔλακας.
—ἄροτρον ὧδ' ἐλῶμεν εὖ,
κατατεμοῦμεν αὔλακας.

—σπέρματα καταβάλλετε
ὥστε καταπεσεῖν χαμαί.
—καταβαλοῦμεν ὡς λέγεις
ὥστε καταπεσεῖν χαμαί.

—ὅταν ἔαρ φανῇ πάλιν
στάχυές εἰσι πανταχοῦ.
—βλέπομεν ὡς λέγεις ἀγροῖς
στάχυας ἐμπεφυκότας.

—νῦν μὲν οὖν θερίζετε
δρέπαν' ἔχοντες ἐν χερί.
—νῦν μὲν οὖν θεριοῦμεν εὖ
δρέπαν' ἔχοντες ἐν χερί.

—μετὰ δὲ πάντ' ἀμᾶτέ μοι
δράγματα περικείμενα.
—μετὰ δὲ πάντ' ἀμήσομεν
δράγματα περικείμενα.

—ἀπαλοᾶτε νῦν ταχέως
ὅσον ἄλως ἔχει θέρος.
—ἀπαλοήσομεν ταχέως
ὅσον ἄλως ἔχει θέρος.

—ἀναλικμᾶτε νῦν πτύῳ
σιτία κατακείμενα.
—ἀναλικμήσομεν πτύῳ
σιτία κατακείμενα.

—φέρετ' ἀλεῖτε τῇ μύλῃ,
ἵνα ποιῆτε τἄλφιτα.
—ἀλέσομεν μύλῃ καλῶς
ἵνα ποιῶμεν ἄλφιτα.

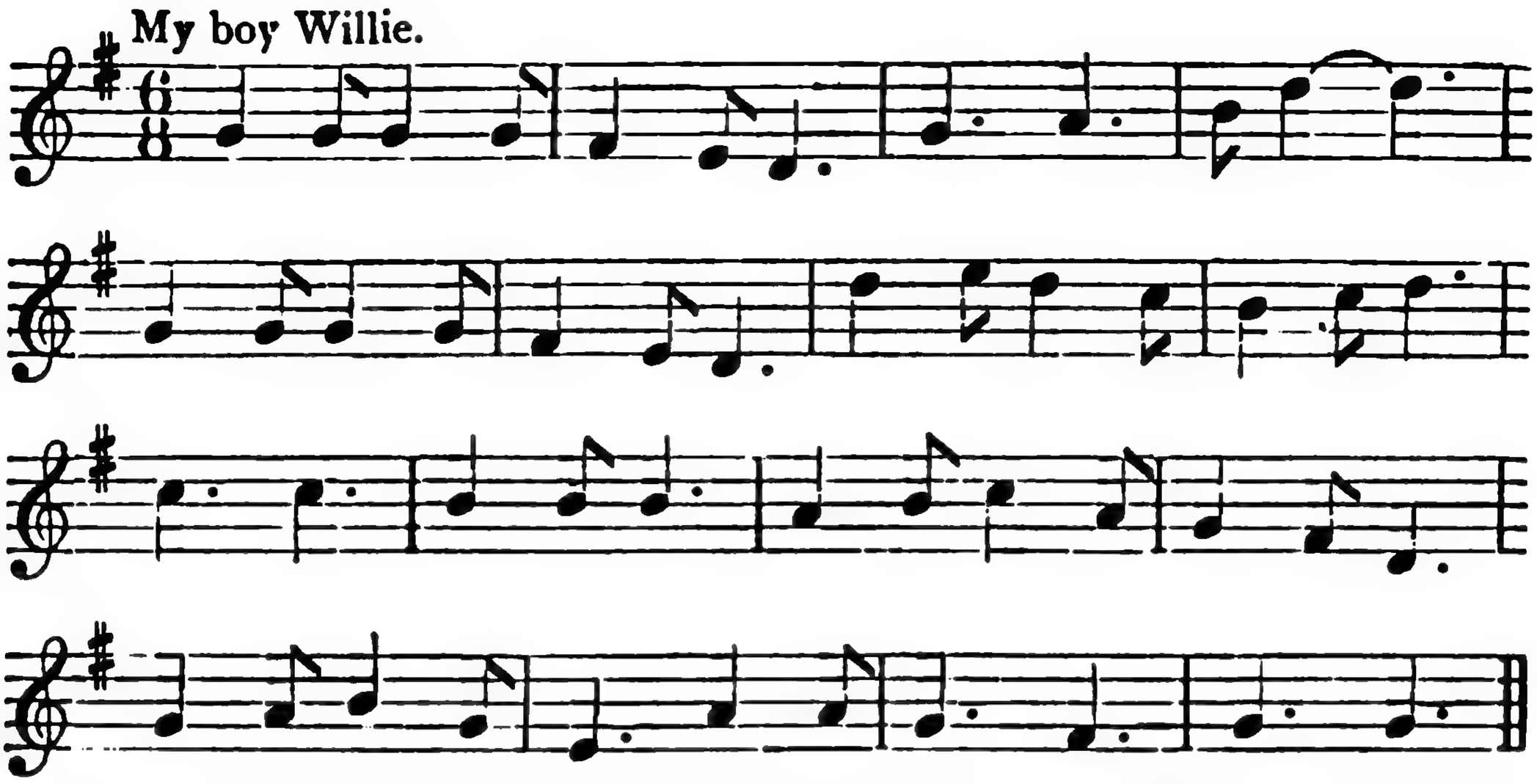
—ὕδατι πάντα μάττετε,
παχυ γενησεται στεαρ.
—ὕδατι πάντα μάξομεν,
παχὺ γενήσεται στέαρ.

—πυρὶ μὲν ἄρτον ἐν πνιγεῖ
πυρὶ πλακοῦντα πέττετε.
—πυρὶ μὲν ἄρτον ἐν πνιγεῖ,
πυρὶ πλακοῦντα πέψομεν.

—περικαθίζετ' οὖν κύκλῳ
περὶ τράπεξαν ὧδέ μοι.
—περικαθίζομεν κύκλῳ
περὶ τράπεξαν ὧδέ σοι.

—φάγετε δὴ τὸν ἄρτον εὖ
ὅσα τε κἄλλα πέμματα.
—ἐδόμεθ' οὖν τὸν ἄρτον εὖ
ὅσα τε κἄλλα πέμματα.

CHANTIES

MY BOY WILLIE.

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1. *ποῦ ποτ' ἦσθα τήμερον*
ὦ παῖ φίλε;
ποῦ ποτ' ἦσθα τήμερον;
οὐκ ἐρεῖς ἐμοὶ τόδε;

—*ἐμνηστεύομεν*
καλλιπάρθενον κόρην,
ἔσθ' ὅμως νέα
κοὐκ ἐᾷ γ' ἡ μάμμη.

2. *ἆρ' οἷα τε νῆμα νεῖν . . .*

—*καὶ νεῖν οἶδεν εὖ*
καὶ σχεδὸν τὰ πάντα δή,
ἔσθ' ὅμως . . .

3. *ἆρ' οἷα κρέκειν κρόκην; . . .*

—*ἱστουργεῖ καλῶς,*
καὶ κρέκει κρόκην καλήν,
ἔσθ' ὅμως . . .

4. *οἶδε τὴν μαγειρικήν . . .*

—*οἶδε τὴν μαγειρικήν*
ὀψοποιὸς οὖσ' ἄκρα·
ἔσθ' ὅμως . . .

5. ἆρ' ἔψει χύτραν . . .
—οἶδ' ἕψειν ἔτνος
οἷον Ἡρακλῆς φιλεῖ,
ἔσθ' ὅμως . . .

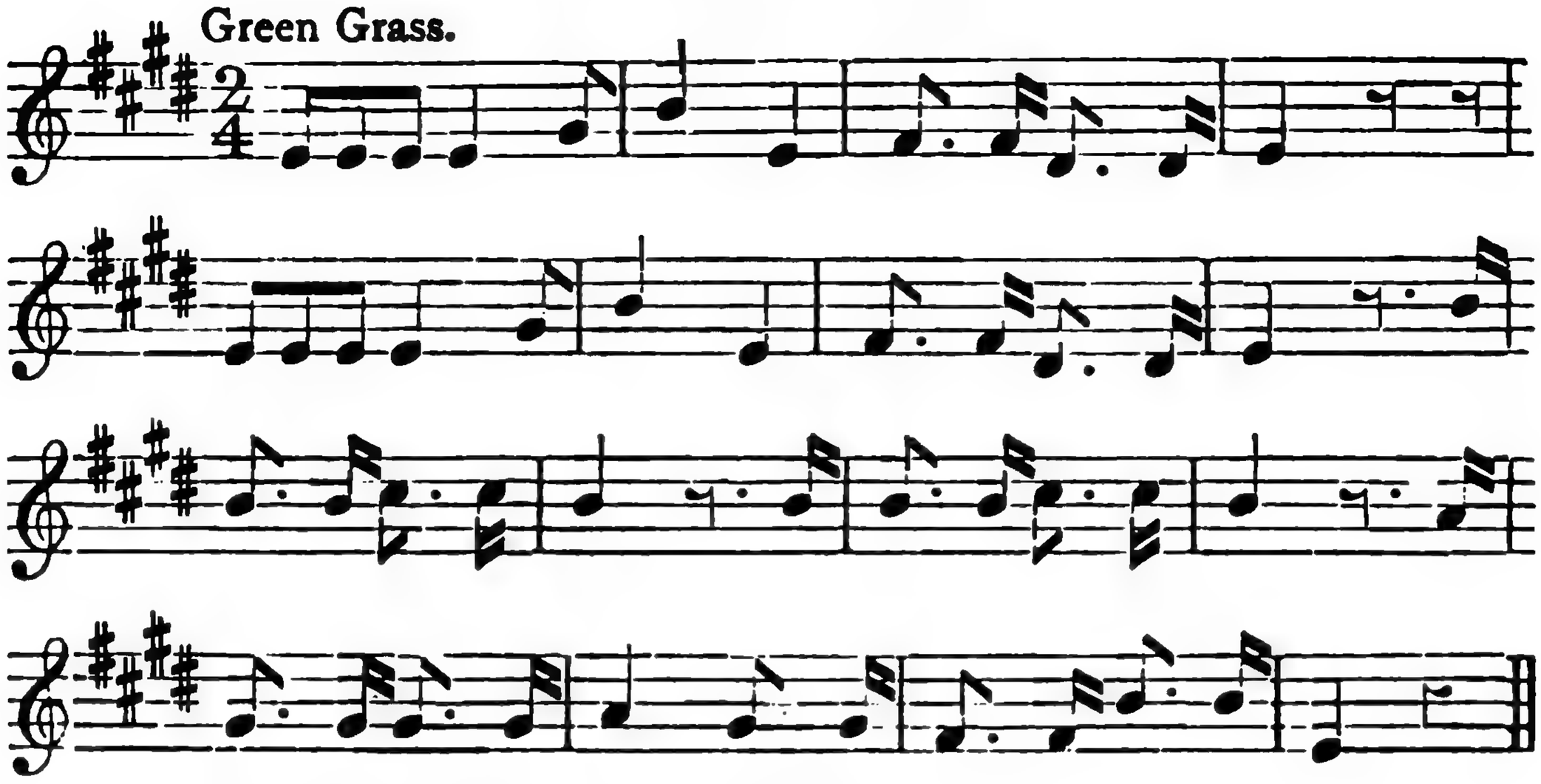
6. ἆρ' ὀπτᾷ κρέας . . .
—οἶδ' ὀπτᾶν κρέας
καὶ τὸ δεῖπνον ἀμφέπειν·
ἔσθ' ὅμως . . .

7. ἆρα σιτοποιὸς αὖ . . .
—πέττει πέμματα
μᾶζαν ἄρτον ἴτρια,
ἔσθ' ὅμως . . .

8. καὶ πόσων ἐτῶν κυρεῖ . . .
—δὶς τρὶς τετράκις
πεντάκις τε χιλίων·
ἔσθ' ὅμως νέα
κοὐκ ἐᾷ γ' ἡ μάμμη.

CHANTIES

ROUND THE RING.

A SINGING GAME.

I. *Chorus.* ἐθέλομεν χορεύειν
πάντες ἐν κύκλῳ·
τίνα δ' ἐλοίμεθ' ἂν δὴ
σύξυγον χοροῦ;
No. 1. κύων τίς ἐστί μοι
καλός τε κἀγαθός·
τὸ πρῶτον οὖν ἑλέσθαι
πάρεστι τὸν κύνα.

2.—ἐθέλομεν . . . χοροῦ;
No. 2. τράγος τίς ἐστί μοι
καλός τε κἀγαθός·
τὸ δεύτερον δ' ἑλέσθαι
πάρεστι τὸν τράγον.

3.—ἐθέλομεν . . . χοροῦ;
No. 3. μῦς τίς ἐστί μοι
καλός τε κἀγαθός·
τρίτον δὲ μῦν ἑλέσθαι
πάρεστι πρὸς χορόν.

4.—ἐθέλομεν . . . χοροῦ;
No. 4. αἴξ τίς ἐστί μοι
καλός τε κἀγαθός·
τέταρτον αἶγ' ἑλέσθαι
πάρεστι πρὸς χορόν.

5.—ἐθέλομεν . . . χοροῦ;
No. 5. λαγῶς τίς ἐστί μοι
καλός τε κἀγαθός·
τὸ πέμπτον οὖν ἑλέσθαι
πάρεστι τὸν λαγῶν.

6.—ἐθέλομεν . . . χοροῦ;
No. 6. ἵππος ἐστί μοι
καλός τε κἀγαθός·
τὸ δ' ἕκτον οὖν ἑλέσθαι
τὸν ἵππον ἔστι μοι.

7.—ἐθέλομεν . . . χοροῦ;
No. 7. ἔλαφός τίς ἐστί μοι
καλός τε κἀγαθός·
τὸν ἔλαφον οὖν ἑλέσθαι
πάρεστιν ἕβδομον.

8.—ἐθέλομεν . . . χοροῦ;
No. 8. ὄνος τίς ἐστί μοι
καλός τε κἀγαθός·
τὸν ὄνον ἔπειθ' ἑλέσθαι
πάρεστιν ὀγδόον.

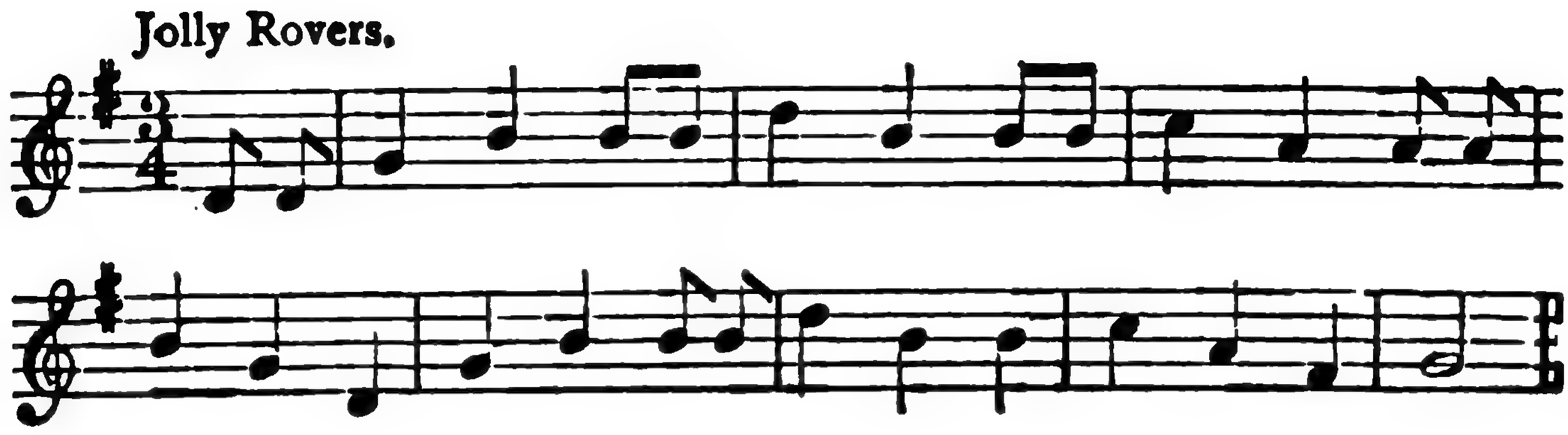
9.—ἐθέλομεν . . . χοροῦ;
No. 9. κροκόδειλός ἐστί μοι
καλός τε κἀγαθός·
τὸ δ' ἔνατον οὖν ἑλέθαι
κροκόδειλον ἔστι μοι.

10.—ἐθέλομεν . . . χοροῦ;
No. 10. Leader. ἅπας δὲ νῦν κύκλῳ
χορευέτω χορός·
πρόσειμι δέκατος αὐτὸς·
καλός τε κἀγαθός.

(This may be acted on the stage with suitable costumes or crests.)

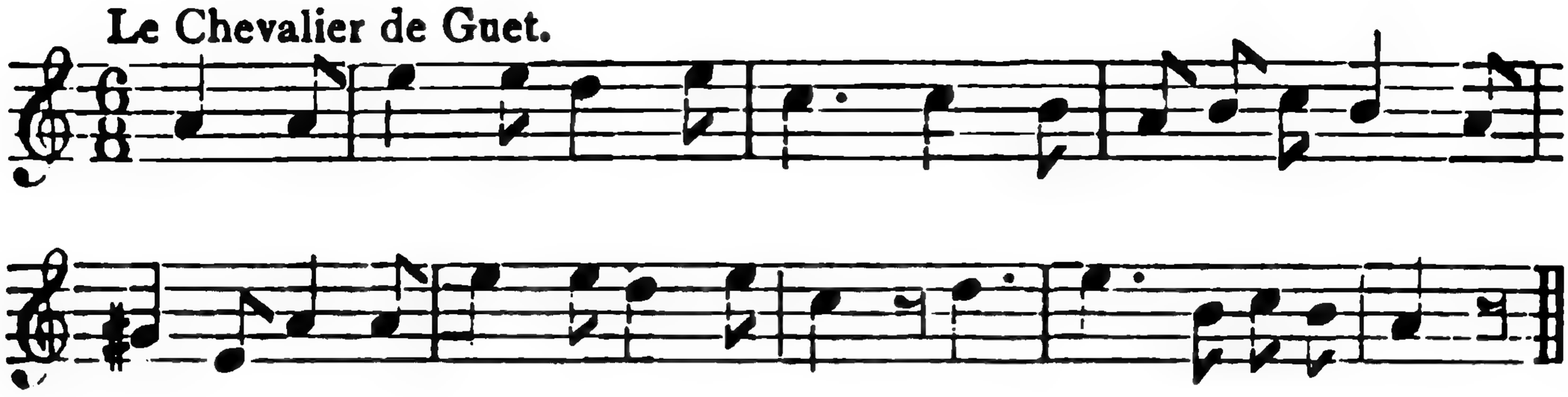
CHANTIES

WHICH IS THE WAY TO ATHENS TOWN?

Jolly Rovers.

προσίωμεν πρὸς 'Αθήνας, πρὸς 'Αθήνας, πρὸς 'Αθήνας,
προσίωμεν πρὸς 'Αθήνας σύ τε κἀγὼ κἄλλοι.
ἀλλ' ἡμῖν τίς ὁδαγός . . . . . σοὶ κἀμοὶ κἄλλοις;
ἀλλ' ἡμᾶς ὄνος ἕρπων . . . . . ἐπὶ νώτοις οἴσει.
ὄνος οὗτος βραδὺς ἔσται . . . . πρὸς 'Αθήνας ἕρπων.
ἀλλ' ἵππος πολὺ θᾶσσον . . . πρὸς 'Λθήνας οἴσει.
ὁ δ' ἕν' ἐστὶν πόδα χωλός . . . ἅλις οὔκ εἰσιν τρεῖς.
ἐλέφας τις μέγας ἡμᾶς . . . . . πρὸς 'Αθήνας οἴσει.
φοβερὸν δὴ τέρας οὗτος . . . . οἰμώξω προσορῶν.
ἔστ' οἴκοι τις ἅμαξα . . . . . τετράκυκλος μεγάλη.
σὺ δ' ἐλαύνων κατέαξας . . . . . δύο κύκλους αὐτῆς.
χρὴ δὴ τοῖς ποσὶ χρῆσθαι . . . τοῖς ἡμῶν αὐτῶν.
καὶ πῶς δεῖ ποσὶ χρῆσθαι . . . ὥστ' ὀρθῶς βαίνειν;
ἕτερον δεῖ πόδ' ἐπαίρειν, πόδ' ἐπαίρειν, πόδ' ἐπαίρειν,
ἕτερον δεῖ καταθεῖναι ὥστ' ὀρθῶς βαίνειν.

Be careful not to sing

THE WOOER.

Le Chevalier de Guet.

1. *τίς παρέρχεται κάτω,*
   φίλτατε βασιλέως ὀπαδέ,
   τίς παρέρχεται κάτω,
   νυκτὸς κιτὰ πόλιν ;
2. *γεννάδας νεανίας*
   φίλτατε βασιλέως ὀπαδέ.
   γεννάδας νεανίας,
   νυκτός κατὰ πόλιν.

*3. *τί δὲ θέλει νεανίας . . .*

*4. *φιλτάτου γάμου τυχεῖν . . .*

5. *τίς δέ σοι γυνὴ πάρα . . .*

6. *τῶν γε σῶν κορῶν μία . . .*

7. *οὐ πάρεισί μοι κόραι . . .*

8. *ἀλλὰ δή σέ φασ' ἔχειν . . .*

9. *εἰ πάρεστί τις — τί δαί . . .*

10. *δῶρα πολλὰ δώσομεν . . .*

11. *οὐ τοιῶνδέ τοι μέλει . . .*

12. *ἱππικὴν συνωρίδα . . .*

13. *ἵππον οὐ ποθεῖ κόρη . . .*

14. *κόσμον ὃν γυνὴ φιλεῖ . . .*

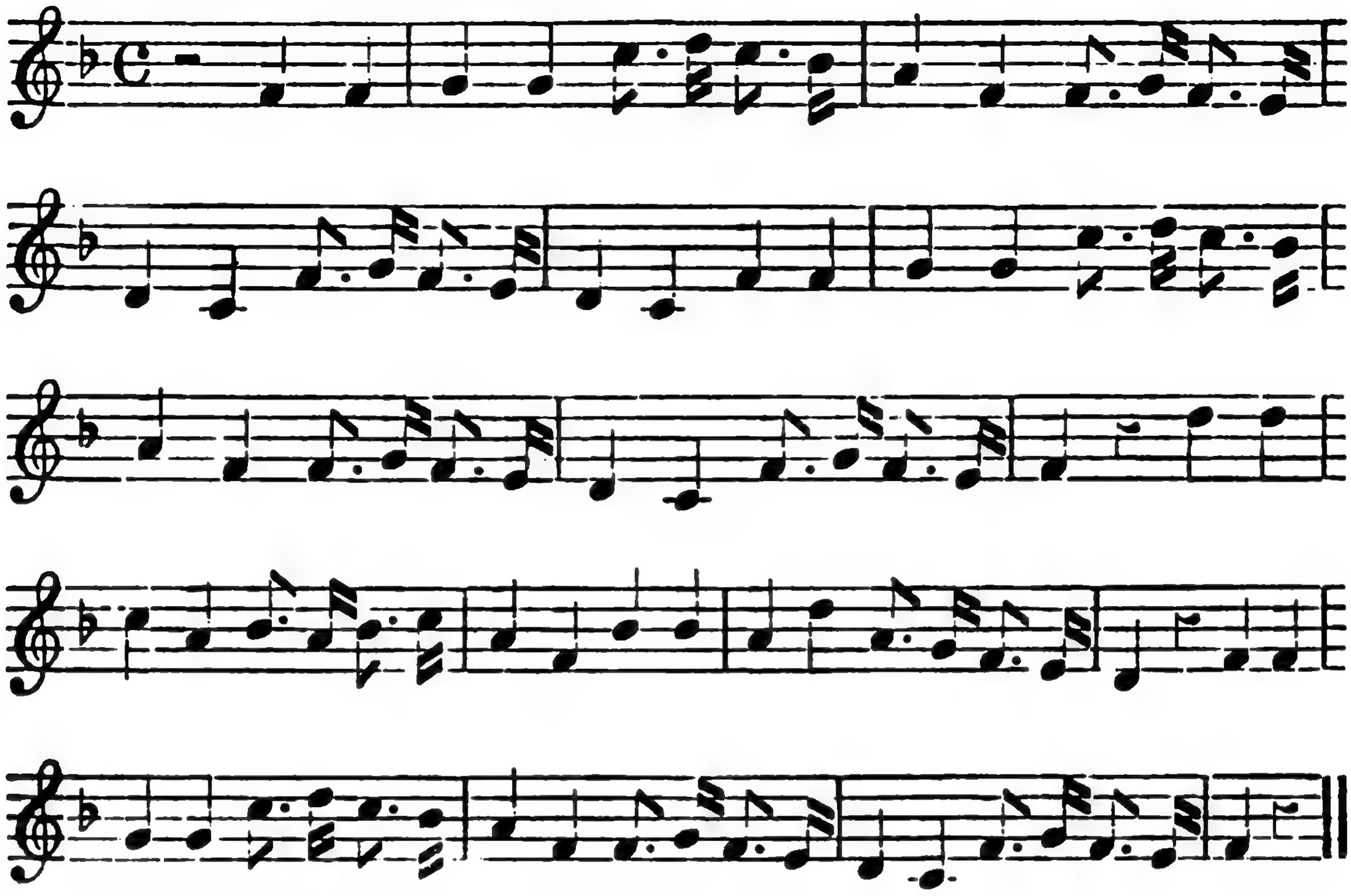
15. *οὐ φιλεῖ δ' ἐμὴ κόρη . . .*

16. *εἶμ' ἀνὴρ ἐρῶν πολύ . . .*

17. *ὡς τοιοῦτος ὢν λάβε.*

* Odd verses repeat as in 1 ; even verses repeat as in 2.

THE TOOTH DOCTOR.

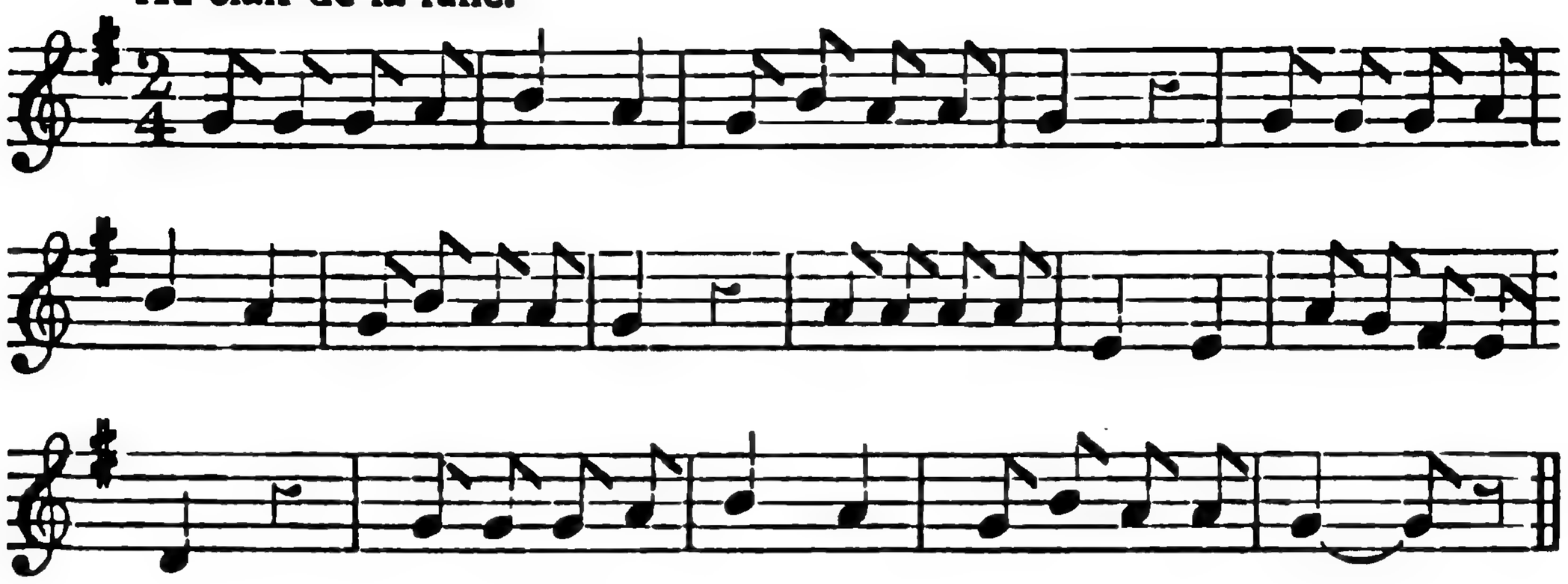
Lo Tiramole : Neopolitan air.

εἴμ᾽ ἰατρὸς τῶν σαθρῶν ὀδόντων,
τῖρο λῖρο λίρω τῖρο λῖρο λίρω
καὶ κέκτημαι δόξαν ὡς μεγίστην,
τῖρο λῖρο λίρω τῖρο λιρολί.
τὸν φραστῆρ᾽ οὖν ἄλγος ἣν ἔχῃ τις
φοιτάτω δὴ πᾶς τις ὡς ἐμέ·
χωρὶς λύπης εὐθέως ἀποσπῶ·
τῖρο λῖρο λίρω τῖρο λιρολί.

εἴμ᾽ ἔμπειρος τῆς τέχνης μάλιστα,
τῖρο λῖρο λίρω, τῖρο λῖρο λίρω,
ὡς δῆτ᾽ ὢν Ἱπποκράτου μαθητής,
τῖρο λῖρο λίρω, τῖρο λιρολί.
οἶδ᾽ ἐμπλάστων φαρμάκων τε πάντων
καὶ θελγήτρων ἠπίων δόσεις·
ἔλθοιτ᾽ ἔλθοιτ᾽ οὖν ἁπαξάπαντες·
τῖρο λῖρο λίρω τῖρο λιρολί.

οὐ χρὴ μέλλειν τοὐβολοῦ γ' ἕκατι,
τῖρο λῖρο λίρω, τῖρο λῖρο λίρω·
οὐδὲ πτωχὸς κέρματος σπανίζει,
τῖρο λῖρο λίρω, τῖρο λιρολί.
οὐ πείθοιτ' ἂν μὴ τὸ θαῦμ' ἰδών τις,
οὐ πείθοιτ' ἂν δῆθεν οὐδ' ἰδών·
ἐλθοιτ' ἔλθοιτ' οὖν ἁπαξάπαντες·
τῖρο λῖρο λίρω τῖρο λιρολί.

CHANTIES

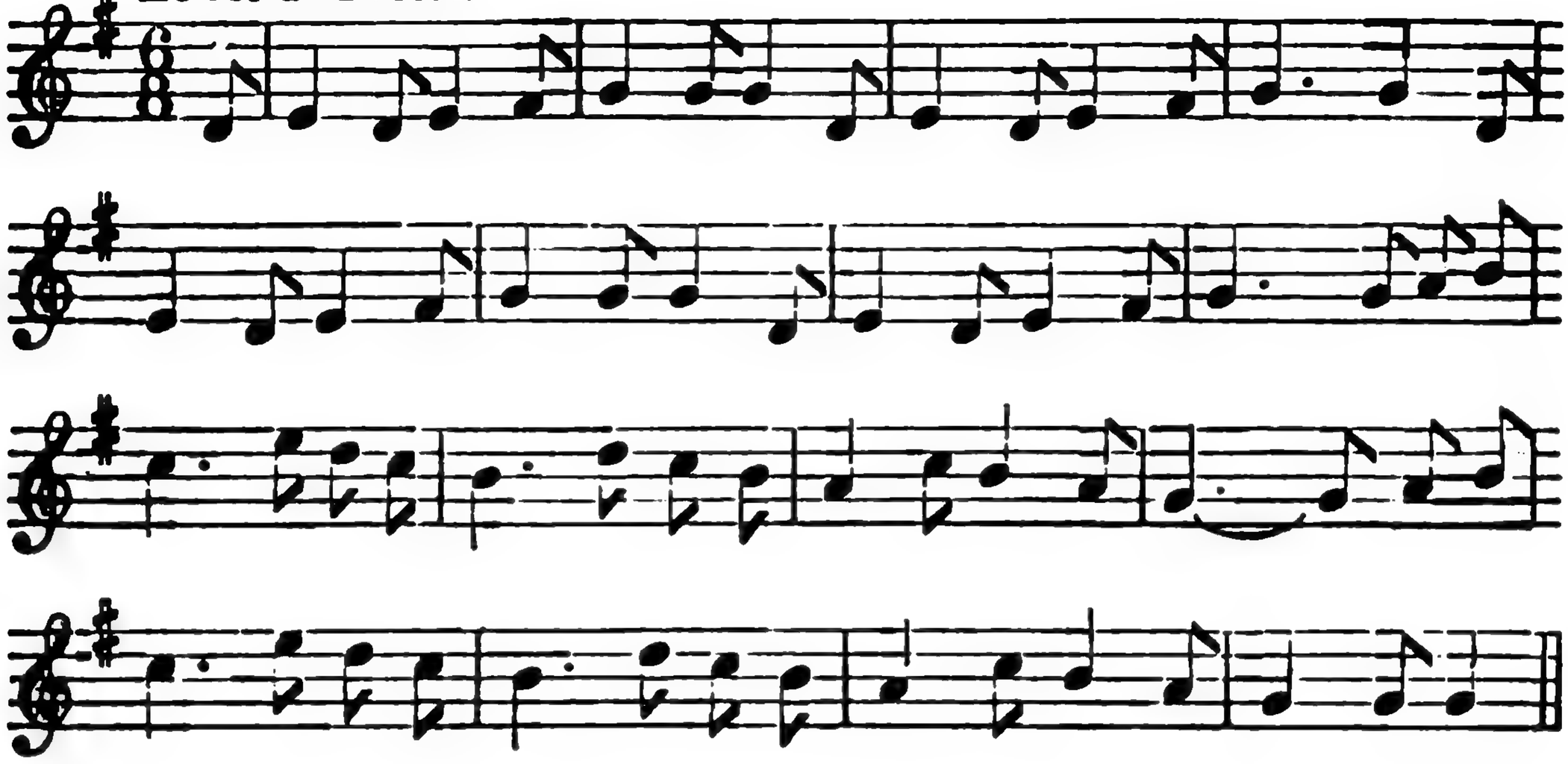
THE MAD MICE.

Au clair de la lune.

1. βλέπετε τρέχοντας
ἕνα δύο τρεῖς,
προσέτι τέταρτον
κατὰ τὸ πέδον.
λέγε τίνες εἰσιν,
ἵν' ἐπιμάθω·
διὰ τί τρέχουσιν
κατὰ τὸ πέδον;

2. μέγα μὲν ἐρωτᾷς,
τόδε δὲ λέγω,
ὅτι μύες εἰσὶν
παραφρόνιμοι.
ὀλίγον ὄπισθεν
παραμένετον
ἅμα τε γεωργὸς
ἅμα τε γυνή.

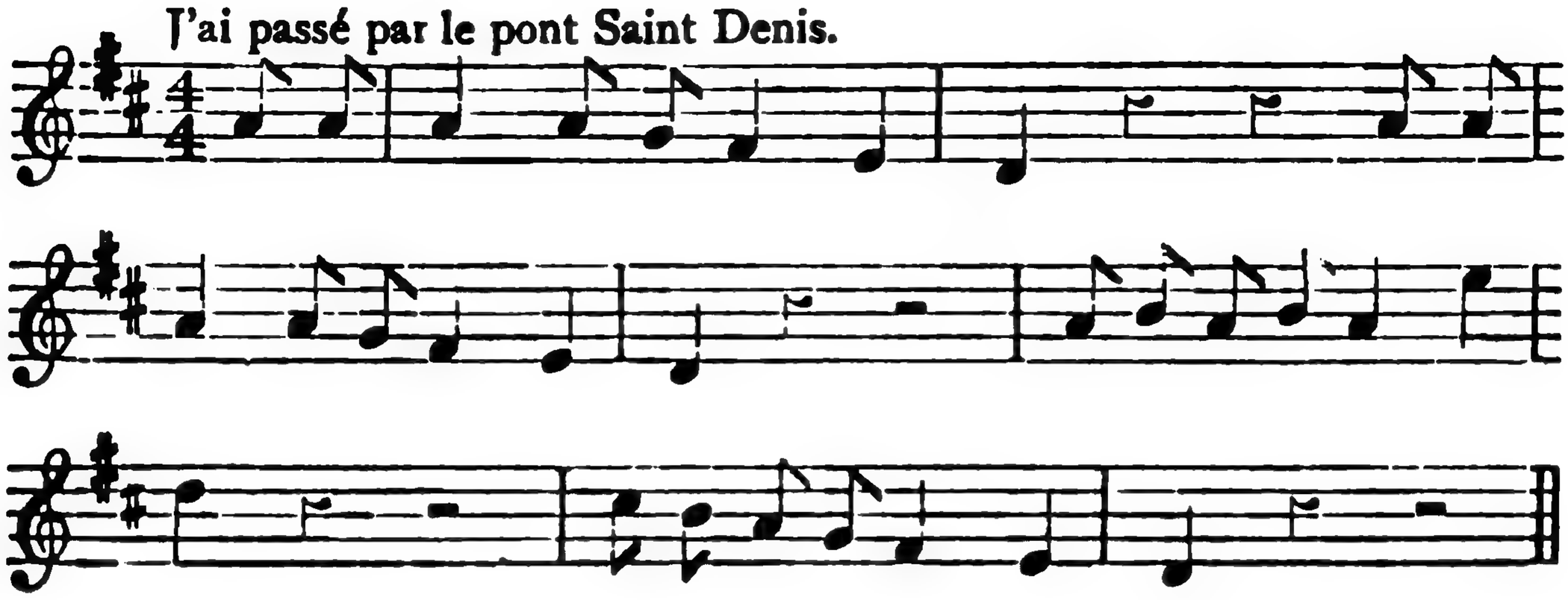
3. λέγε δὲ μάχαιραν
διὰ τί γυνὴ
φοβερὰ βλέπουσα
χερὶ παρέχει;
ὅτι μετὰ ταῦτα
τάχ' ἀποτεμεῖ
κατὰ μίαν οὐρὰς
μυσὶ μανικοῖς.

ARISTOGEITON.

Le roi d' Yvetot.

1. *πάλαι τύραννον Ἵππίαν*
ἔκοψ' Ἀριστογείτων,
ὁ γὰρ τύραννος Ἵππίας
ἔβλαπτε τοὺς πολίτας.
ὁ δ' ἀνὴρ πάνυ καλός,
πάνυ καλός τε κάγαθός.

2. *ὁ γὰρ τύραννος Ἵππίας*
ἐπέμπε τὴν ἑορτήν,
ξίφος δ' ἐν ἄνθεσιν μέσοις
ἔκρυψ' Ἀριστογείτων.
ὁ δ' ἀνὴρ κ.τ.λ.

3. *ἔπειτα τὸ ξίφος λαβὼν*
βιλῶν τε τὸν τύραννον
ἐλευθέραν ποιεῖ πόλιν,
ἐλευθέρους πολίτας.
ὁ δ' ἀνὴρ κ.τ.λ.

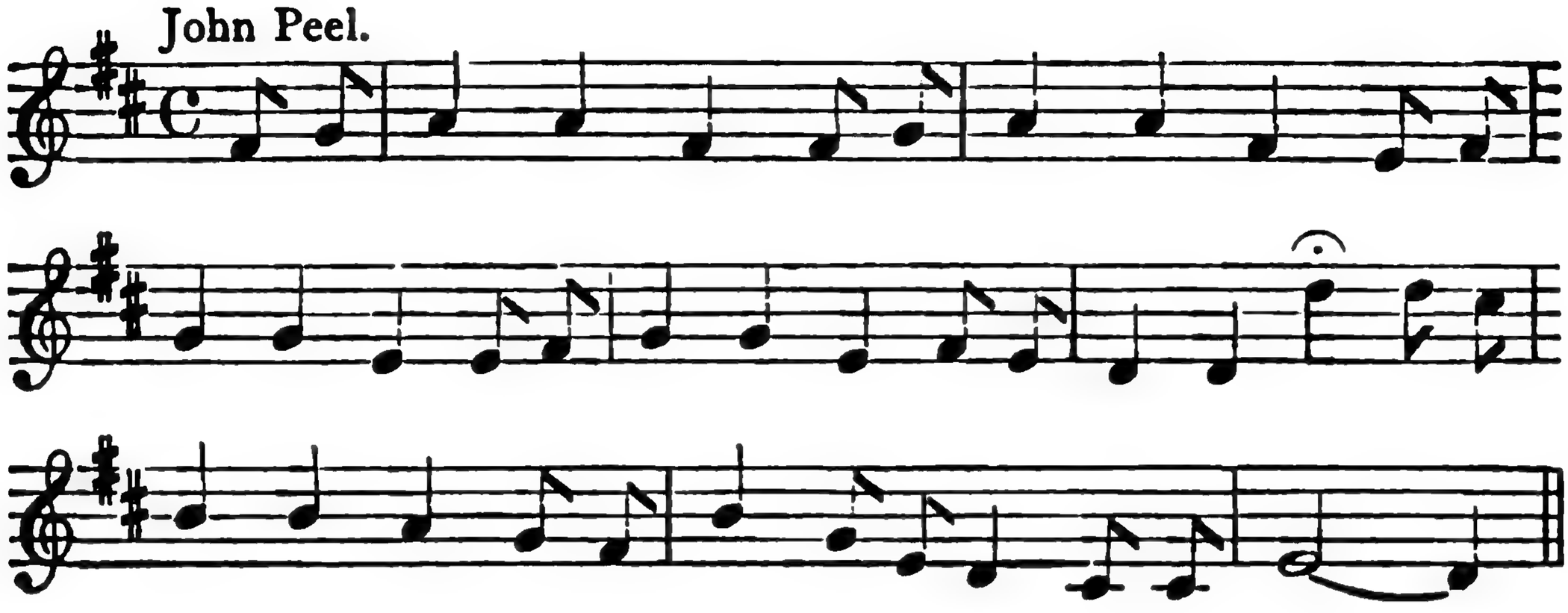
THE SWALLOW.

1. *ἰδοὺ ἦλθε χελιδὼν δή,*
προσάγουσα καλὴν ὥραν·
ἔαρ ἐπανήκει νῦν,
ἀπέφυγε δ' αὖ χειμών.

2. *τὰ δὲ παιδία νῦν παίζει,*
παριόντ' ἀνὰ τὴν κώμην·
"δότε δότε δῶρ' ἡμῖν·
ὅδε νόμος ἐστ' ἦρος.

3. *"παλάθην σε προκυκλεῖν δεῖ*
ἀπὸ πίονος οἰκίσκου,
ἐπὶ δὲ πλακοῦς ἔστω
πέπονα δὲ μῆλ' εὐθύς.

4. *"σὺ γὰρ εἰ τάδε μὴ δώσεις*
μέγα δὴ κακὸν ἔσται σοι·
ἀπό τε θύραν ῥήξω
ἀπό τε γυναῖκ' οἴσω.

5. *"σὺ δ' ἄνοιγε θύραν ἡμῖν·*
μέγα δή τι φέροι' ἂν νῦν.
διὰ τί φοβεῖ παῖδας;
δότε δότε δῶρ' ἡμῖν."

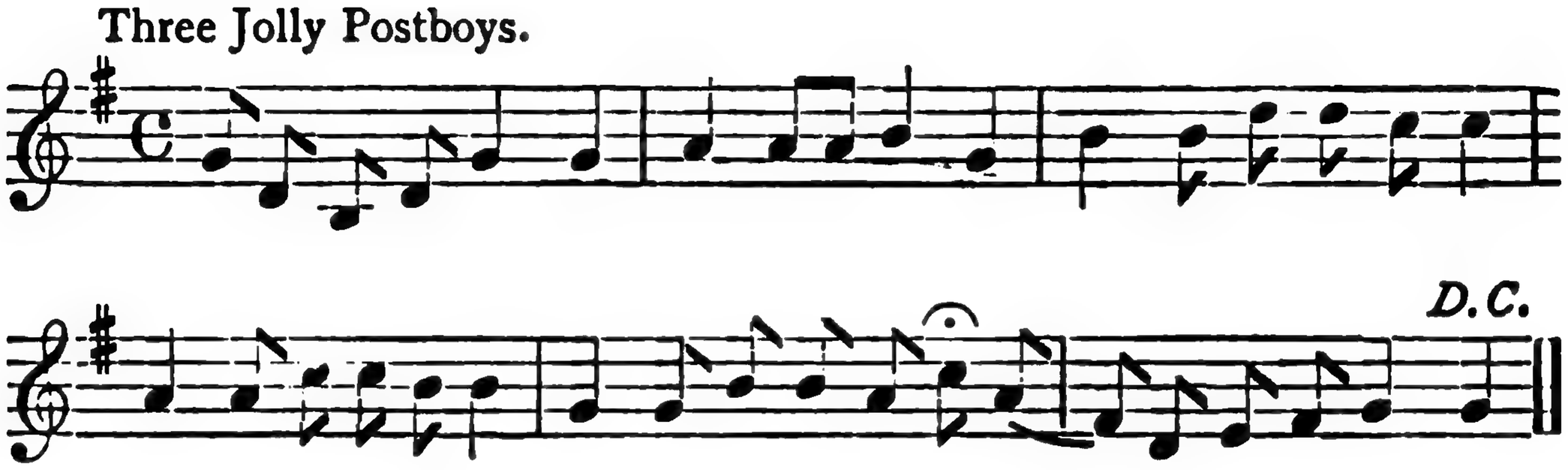
JOHN PEEL.

τίς ὅδ' ἱππεύει κατ' ὄρη κατ' ἀγρούς
ὑπὸ σάλπιγγος μεγάλης τε βοῆς,
πολλῶν μὲν ἄγων ὄχλον ἱππευτῶν
πολλὰς δὲ κύνας μεθ' ἑαυτοῦ;

ὅδε τοι Πηλεὺς πάνυ θηρευτὴς,
ὃς ἕωθεν ἄγει κύνας ἠδ' ἱππέας
ἐπ' ἄγραν θηρῶν ἐλελιζόμενος
κἀξ ὕπνου πάντας ἐγείρει.

φέρε τις Πηλέα ποτ' ἄρ' οὐκ ἔγνω,
πέτασόν τ' ἐσθῆτά τε τὴν γλαυκήν·
ὁ δὲ κἂν ἤγειρ' ἀπὸ τοῦ τύμβου
νεκρὸν ὅς γ' ἤκουσε βοῶντος.

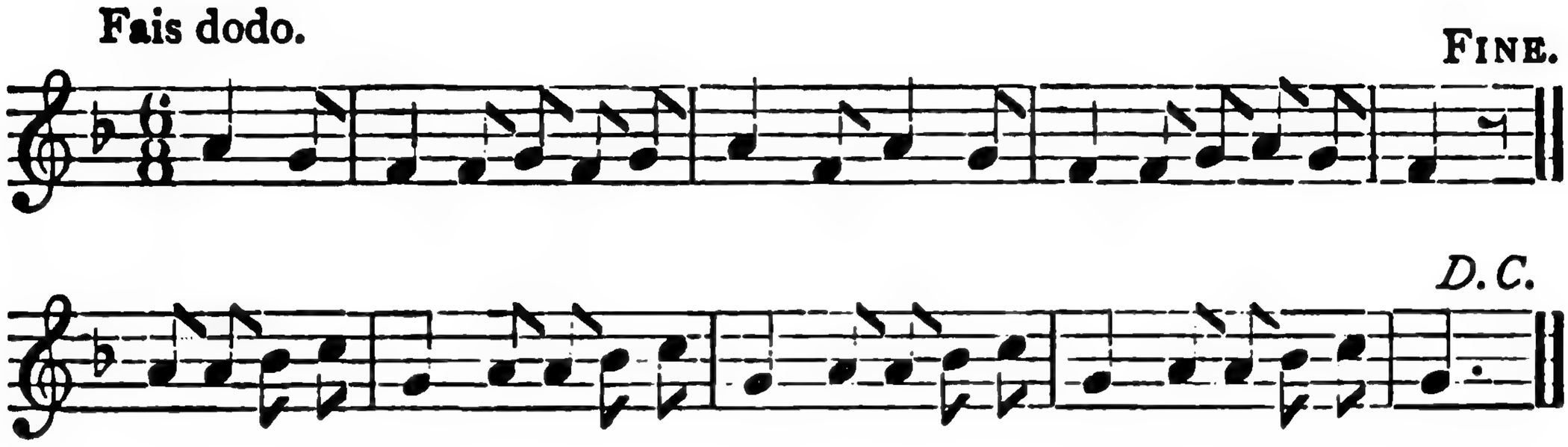
νέος ὢν ᾤκει παρὰ Κενταύρῳ,
ἐλάφων δ' ἐκράτει ταχυτῆτι ποδῶν,
νῦν δ' οἰχόμενος μετὰ τὸν θάνατον
μακάρων νήσοισιν ἐνοικεῖ.

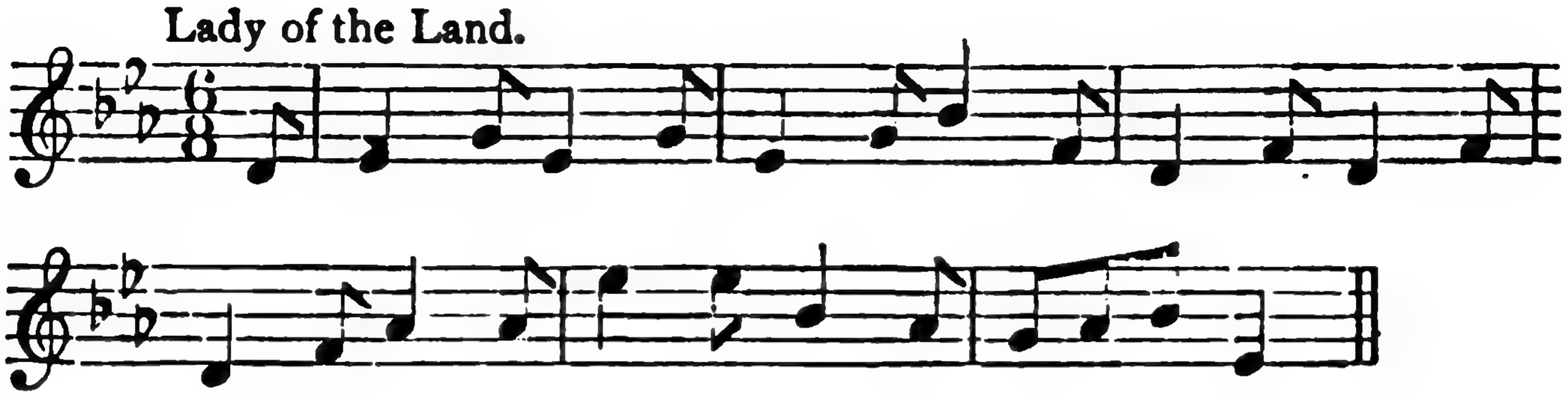
D

THREE JOLLY POSTBOYS.

τρεῖς συνέπινον μέθυ πόθ' ἑταῖροι·
οἱ δ' ὀπὶ μεγάλῃ
παῖδ' ἐπεκάλεσαν,
μεστὸν ἔχοντα κρα-
-τῆρα μέγαν οἴνου.
δὸς ἔτι ποτὸν ἕτερον, ἔτι δὲ τρίτον ἄλλο.
νῦν ἱλαρός ἐγώ . . . [τρίς]
τὸ μετὰ τάδε νήφω.

εἰ μέθυ πίνοις, τότε δὲ καθεύδοις,
εὖ βίον ἂν ἄγοις . . . [τρίς]
μάλα δ' ἀποθάνοις εὖ.
δὸς ἔτι κ.τ.λ.

πᾶς δ' ὑδατοπότης κακὸν ὄνομ' ὤφλεν,
κἀν Στυγὸς ὕδατι . . . [τρίς]
ὑπόβρυχ' ἀπεπνίχθη.
δὸς ἔτι κ.τ.λ.

LULLABY.

εὐδέτω τέκος ὕπνον ἡδύν,
εὐδέτω τὸ γλυκὺ τέκος.
πόπανον ἔχει
τροφὸς ἔτι νῦν,
ἵνα σὺ φάγῃς
μετὰ τὸν ὕπνον.
εὐδέτω τέκος ὕπνον ἡδύν,
εὐδέτω τὸ γλυκὺ τέκος.
σκάφος ἔτι πλεῖ
κατὰ ποταμόν,
ἵνα σὺ πλέῃς
μετὰ τὸν ὕπνον.
εὐδέτω τέκος ὕπνον ἡδύν,
εὐδέτω τὸ γλυκὺ τέκος.
ὅδ' ἔτι μένει
ὁ μέλας ὄνος,
ἵνα σε φέρῃ
μετὰ τὸν ὕπνον.
εὐδέτω .....

THE DEATH OF RAVEY-RAVEN.

1. *τίς αὐτόχειρ ἀπέκτανεν,*
παθὼν μὲν εὖ, κακῶς δὲ δρῶν,
κορει — κορει — κορώνην ;

2. *ἔγωγέ, φησι καρκίνος,*
λαβὼν τράχηλον εὐφιλῶς
κορει — κορει — κορώνης.

3. *τίς ὄμματ' ἀποθανουμένης*
ἔκλεισεν ὡς νόμος λέγει
κορει — κορει — κορώνης ;

4. *ἔγωγέ, φησι βοῦς γελῶν,*
ἐπὶ κεφαλῇ καθήμενος
κορει — κορει — κορώνης.

5. *τίς αἵματος σταλάγματα*
κατέλαβεν ἐκρέοντ' ἀπὸ
κορει — κορει — κορώνης ;

6. *ἔγωγέ, φησιν αἰετός,*
ἔχων ὄνυξι τρύβλιον
κορει — κορει — κορώνη.

7. *νεκρὸν τίς εὐσεβῶς λαβὼν*
ἔλουσε θερμὰ λουτρὰ δούς
κορει — κορει — κορώνη ;

8. ἔγωγέ, φησιν ὁ γαλεὸς,
χέων ὕδωρ θαλάττιον
κορει — κορει — κορώνῃ.

9. τίς ἤθελέν τότ' ἐκφέρειν
πρὸς ὕστατα κτερίσματα
κορει — κορει — κορώνην ;

10. ἔγωγέ, φησιν ὁ πολύπους,
κοτύλαις ἐμαῖσι συλλαβὼν
κορει — κορει — κορώνην.

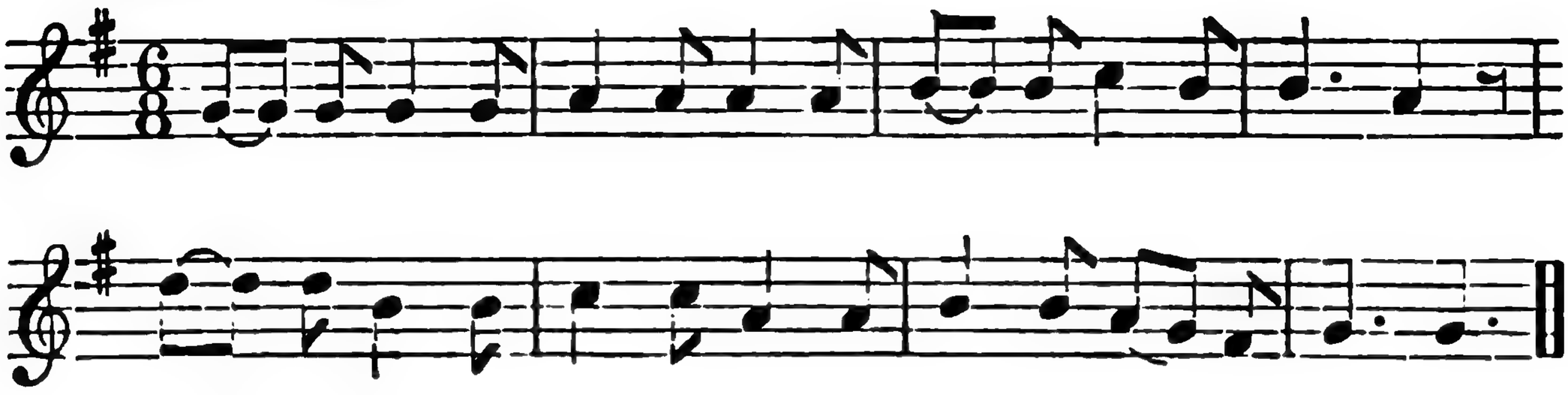
11. τίς ἐγκαθῆκεν εὐλαβῶς
βαθεῖαν ἐς κατασκαφὴν
κορει — κορει — κορώνην ;

12. ἔγωγέ, φησιν ἔγχελυς
ἵμαντί γ' οὖσα προσφερής
κορει — κορει — κορώνην.

13. τίς αὖ κατέλαβεν ἐς σκάφην
κατῆγε δ' ἐς τὰ Τάρταρα
κορει — κορει — κορώνην ;

14. ἔγωγε, μέγα βοᾷ Χάρων,
ἔχων τὸ πορθμέως τέλος
κορει — κορει — κορώνῃ.

GET UP AND BAR THE DOOR, O!

Little Bo-Peep.

Εσπέρας ἐκεῖτ' ἀνὴρ
γέρων τις ἐν χαμεύνῃ·
φεῦ λαθὼν ἑαυτὸν εὖ
θύραν ἄρ' οὐκ ἔκλεισεν.

He. ῥῖγός ἐστιν, ὦ γύναι,
γεραίτερος δ' ἔγωγε·
ὥστ' ἐπεὶ νεᾶνις εἶ
θύραν χρεὼν σὲ κλεῖσει.

She. σύμβασιν ποιώμεθ' οὖν
ἐγώ τε καὶ σὺ ταύτην·
ὁ πρότερον λέγων λόγον
θύραν μάλιστα κλείσει.

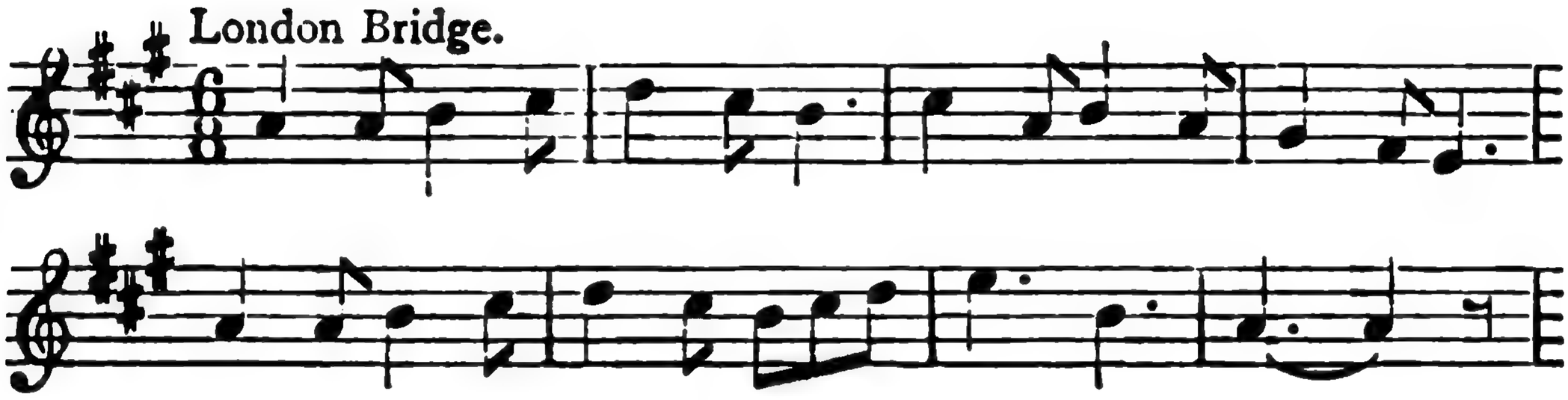
δύο δ' ἔπειθ' ὁδοιπόρω
προσηλθέτην πρὸς οἶκον·
τὼ δ' ἰδόντε τὴν θύραν
ἐσηλθέτην ἄκλειστον.

ἐπιέτην τὸν οἶνον οὖν
κατεφαγέτην δ' ἐδωδήν.
οὐ λέγει γέρων λόγον
θύραν ὀκνῶν τὸ κλεῖσαι.

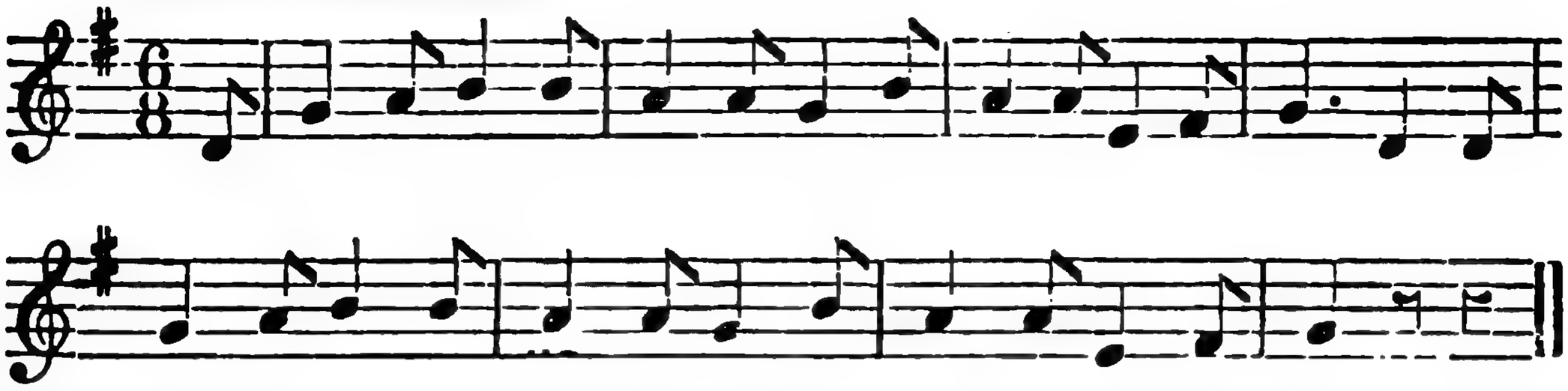
εἶτα κἀκυλινδέτην
κύκλῳ χαμαὶ γυναῖκα·
οὐ λέγει γυνὴ λόγον
θύραν ὀκνοῦσα κλεῖσαι.

ὁ δὲ γέρων βοᾷ, τί δή
φαγόντε τὴν ἐδωδήν,
καταπιόντε δ' οἶνον ὥς
κυλίνδετον γυναῖκα;

εἶτα μέγα βοᾷ γυνή
μάλ' ἐγγελῶσα τἀνδρί·
σὺ πρότερον λέγεις λόγον,
θύραν χρεών σε κλεῖσαι.

THE TRUANT.

1. ποῦ ποτ' ὤν ἐλάνθανες, ποῦ ποτ' ὢν ἐλάνθανες,
   ποῦ ποτ' ὢν ἐλάνθανες, φίλε παῖ, λέξον.
2. εἰπόμην διδοσκάλῳ ..... ἔχέ συγγνώμην.
3. ποῦ 'στι δὴ διδάσκαλος .... φίλε παῖ λέξον.
4. ἐν ξύλοις καθίζεται ..... ἔχε συγγνώμην.
5. ποῦ ποτ' ἐστὶ τὰ ξύλα .... φίλε παῖ, λέξον.
6. πῦρ ἔκαυσε τὰ ξύλα ..... ἔχε συγγνώμην.
7. ποῦ ποτ' ἐστὶ δὴ τὸ πῦρ ... φίλε παῖ, λέξον.
8. πῦρ' ὕδωρ κατέσβεσεν ..... ἔχε συγγνώμην.
9. ποῦ ποτ' ἔσθ' ὕδωρ τόδε ... φίλε παῖ, λέξον.
10. ἐκπέπωκε πᾶν ὁ βοῦς ..... ἔχε συγγνώμην.
11. ποῦ ποτ' ἐστὶ δῆθ' ὁ βοῦς ... φίλε παῖ, λέξον.
12. πανδοκεὺς ἔκοψέ νιν ..... ἔχε συγγνώμην.
13. ποῦ ποτ' ἔσθ' ὁ πανδοκεύς ... φίλε παῖ λέξον.
14. ἔπτατ' ἐς τὸν οὐρανόν ..... ἔχε συγγνώμην.

ONIONS FOR SALE.

L'ami de la Madeleine.

πόσου τὰ κρόμμυ' ὤνια,
λέγοις ἂν ὦ κορίσκη,
πόσου τὰ κρόμμυ' ὤνια,
λέγοις ἂν ὦ κόρη.

τριωβόλου τὰ δώδεκα,
πριάμενος οὐ φθάνοις ἄν·
τριωβόλου τὰ δώδεκα,
πρίαι' ἂν ὡς τάχος.

τάδ' ἐστὶ τιμιώτατα,
λέγοιμ' ἂν ὦ κορίσκη·
τάδ' ἐστὶ τιμιώτατα,
λέγοιμ' ἂν ὦ κόρη.

δοκῶ μὲν οὖν μάλ' ἄξια,
πριάμενος οὐ φθάνοις ἄν·
δοκῶ μὲν οὖν μάλ' ἄξια,
πρίαι' ἂν ὡς τάχος.

τίνι συ ῥόδον δίδως τόδε,
λέγοις ἂν ὦ κορίσκη·
τίνι συ ῥόδον δίδως τόδε,
λέγοις ἂν ὦ κόρη.

δίδωμι φιλτάτῳ πατρί,
λέγοιμ' ἂν ὡς ἀληθῶς·
δίδωμι φιλτάτῳ πατρί,
λέγοιμ' ἂν οὐ μάτην.

CHANTIES

ἐὰν νοσῇ τί δὴ δίδως,
λέγοις ἂν ὦ κορίσκη·
ἐὰν νοσῇ τί δὴ δίδως,
λέγοις ἂν ὦ κόρη.

δίδωμι τἄρ' ἔτνος καλόν,
λέγοιμ' ἂν ὡς ἀληθῶς·
δίδωμι τἄρ' ἔτνος καλόν,
λέγοιμ' ἂν οὐ μάτην.

ἐὰν δὲ καὶ θάνῃ, τί δαί;
λέγοις ἂν ὦ κορίσκη·
ἐὰν δὲ καὶ θάνῃ, τί δαί;
λέγοις ἂν ὦ κόρη.

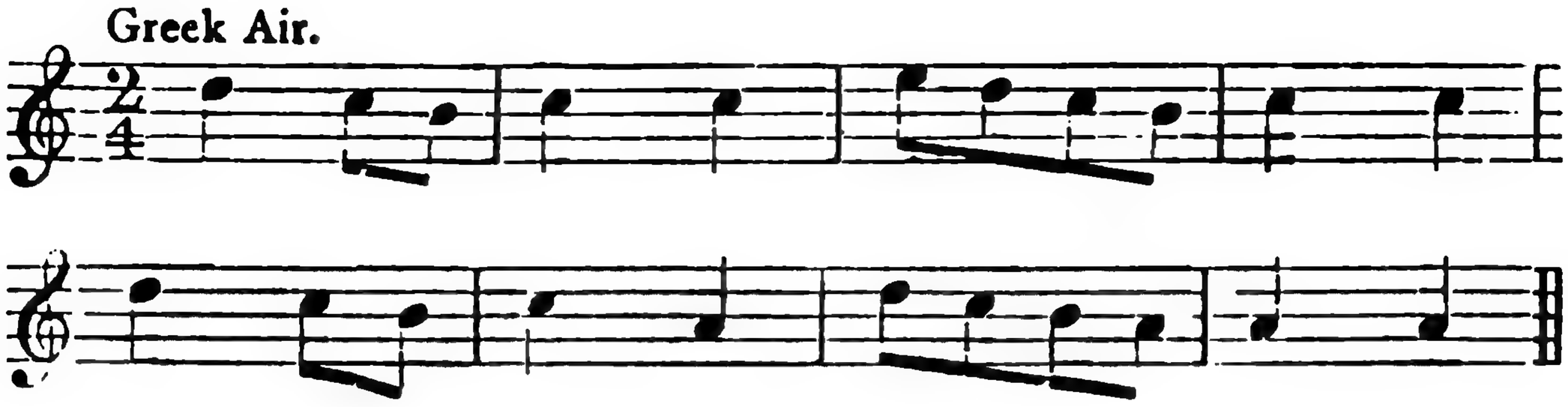
ἔπειτα λούσομεν νεκρόν,
λέγοιμ' ἂν ὡς ἀληθῶς·
ἔπειτα λούσομεν νεκρόν,
λέγοιμ' ἂν οὐ μάτην.

ἔπειτα θήσομεν σορῷ, etc.

ἔπειτα θάψομεν καλῶς, etc.

CHANTIES

AN ALPHABET.

Greek Air.

Ἄλφα, μὲν ἀρχὴ σάφα προφανεῖται
ἧς ἄτερ οὐκ ἄν ποτε τέλος εἴη.

Βῆτα βαρὺς βοὺς ἐπὶ βαλανεῖον
βλαισὰ βαδίξει βαρύβρομα βήττων.

Γάμμα γυναῖκας δέκα γεγαμηκὼς
γαῦρα γέγηθεν γεγονόσι γαμβροῖς.

Δέλτα δεδορκὼς δάκρυα δρακόντων
δεινὰ παθόντων δορὶ διαπείρει.

Εἶ τέρας εἶδεν μετὰ προμάχοισιν·
εἰλίποδας βοῦς ἐθελοκακούσας.

Ζῆτά ποτ' ὀσφραινόμενος ἐλαίου
οὐ πολὺν ἔξη χρόνον ἐπὶ τούτοις.

Ἦτα ποτ' ἠοῖ τόδε μέλος ηὔλει·
ἥλιος ἤδη πάλιν ἀνατέλλει.

Θῆτα θυρωροῦ θυγατέρας ὀκτὼ
χερσὶ ῥαπίζων ἔβαλε θύραξε.

Ἰῶτα μέγιστος φιλόσοφός ἐστιν·
φησὶ δὲ· θρῖπες κακά, κακὰ δ' ἵπες.

Κάππα καθεύδει μάλα κακοδαίμων,
ὥστε κέκαυται πυρὶ καταφλεχθείς.

Λάμβδα δὲ λουτροῖς λιπαροπρόσωπος
λὰξ τρίχ' ἐλαίῳ λικριφὶς ἀλείφει.

Μῦ μελίκρατον μέθυ πολὺ πίνων
μορμολυκεῖον μεγαλόφρον εἶδεν.

Νῦ δ' ὅνος ἐστὶν νεοπόκος αἰνὸς
ὅς νόμον ἡμῖν νενομοθέτηκεν.

Ξῖ ξένον εἶδεν βαθύτριχα γοργὸν,
καὶ ξυρὸν αἴρων ἔξυε πρόσωπον.

Οὗ ποθ' ὁδίτην ἔβαλ' ὀβελίσκοις
οἰνοποτὴρ ὢν ὅσιος ὀχληρός.

Πῖ ποτε παῖς ὢν μάλα πολυπράγμων
πάντα προπάππου πόπανα παρῄρει.

Ῥῶ ποτε ῥέγκων βάτραχος ὅπως τις
ἔπταρε ῥίγει δεκάκις ἐφεξῆς.

Σῖγμα συνῴκει τρισὶ συσὶ σεμνοῖς
καὶ σφόδρ' ἔσιζεν παρὰ πυρὶ φρυχθείς.

Ταῦ κατάκειται παρὰ τρισὶ τέκνοις
καὶ τὸ τάριχος τρίχα κατατέμνει.

Ὗ καθ' ὕβριν δὴ κύν' ὑδροποτῶντα
οὐχ ὑγιαίνων ποθ' ὑπερεπήδα.

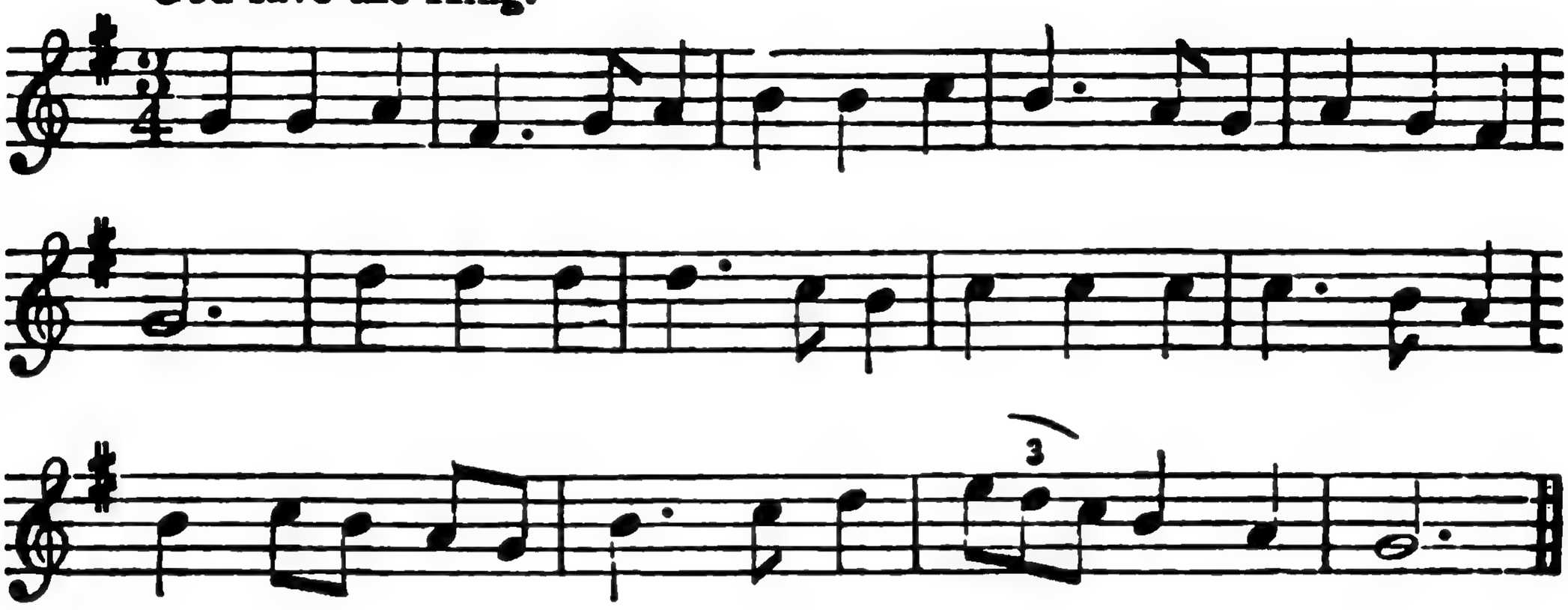
Φῖ φλόγα φαιδράν κρύφα παραφαίνων
φαρμακοπώλου φύλακα φυλάττει.

Χῖ χαριέντως ἔχανε χελώνης
χρυσοπέδιλον πόδα καταχαλκῶν.

Ψῖ ψιθυριστὴς ψελιοφόρος ψὰρ
ψύλλαν ἀποψῶν ψαλίδι τέτμηκεν.

Ὦ τέλος ἤδη τάχα κατέπαυσεν
φλήναφον ὕθλον τ' ἔτι δὲ φλύαρον.

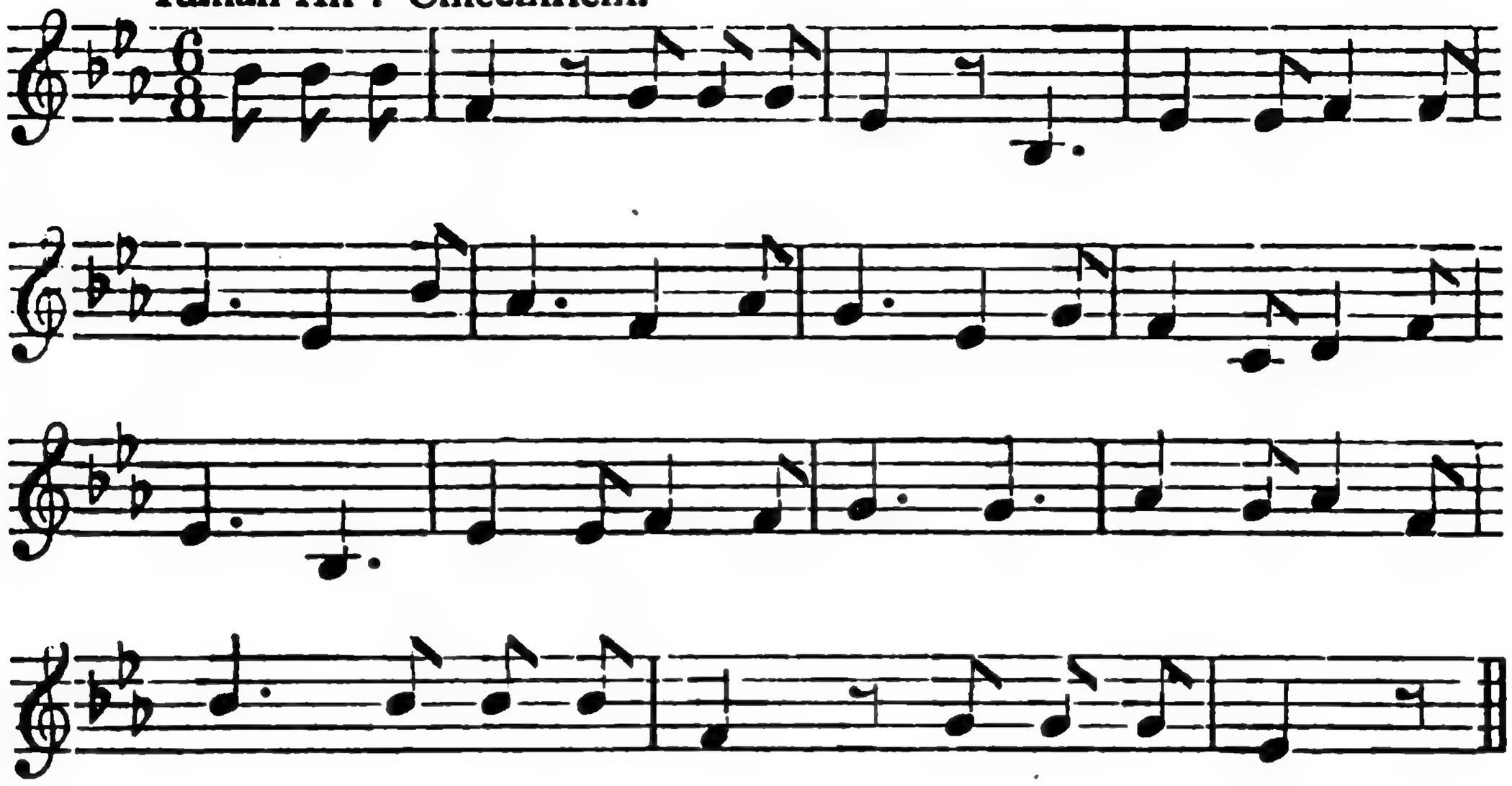
GOD SAVE THE KING.

God save the King.

ὄρθου ταύτην πόλιν,
ὄρθου τὸν κοίρανον,
καὶ τοὺς ἀστούς.
εἰ παύοις, ὦ θεός,
καὶ λοιμὸν καὶ στάσεις,
ὡς ὁμόφρονες ὦμεν ἐν
πολεμίων ὁρμῇ.

φθείροις τοὺς βαρβάρους
κἄξω κἀντὸς πόλεως
προρρίζους δή·
εἴη δ' ἄπραχθ' ὅλως
τὰ σκευωρήματα·
ὡς σὺ μόνος ἐπαρκέσεις
ἡμῖν ἀλκῃ.

CHANTICLEER.

Italian Air : Chicchirichì.

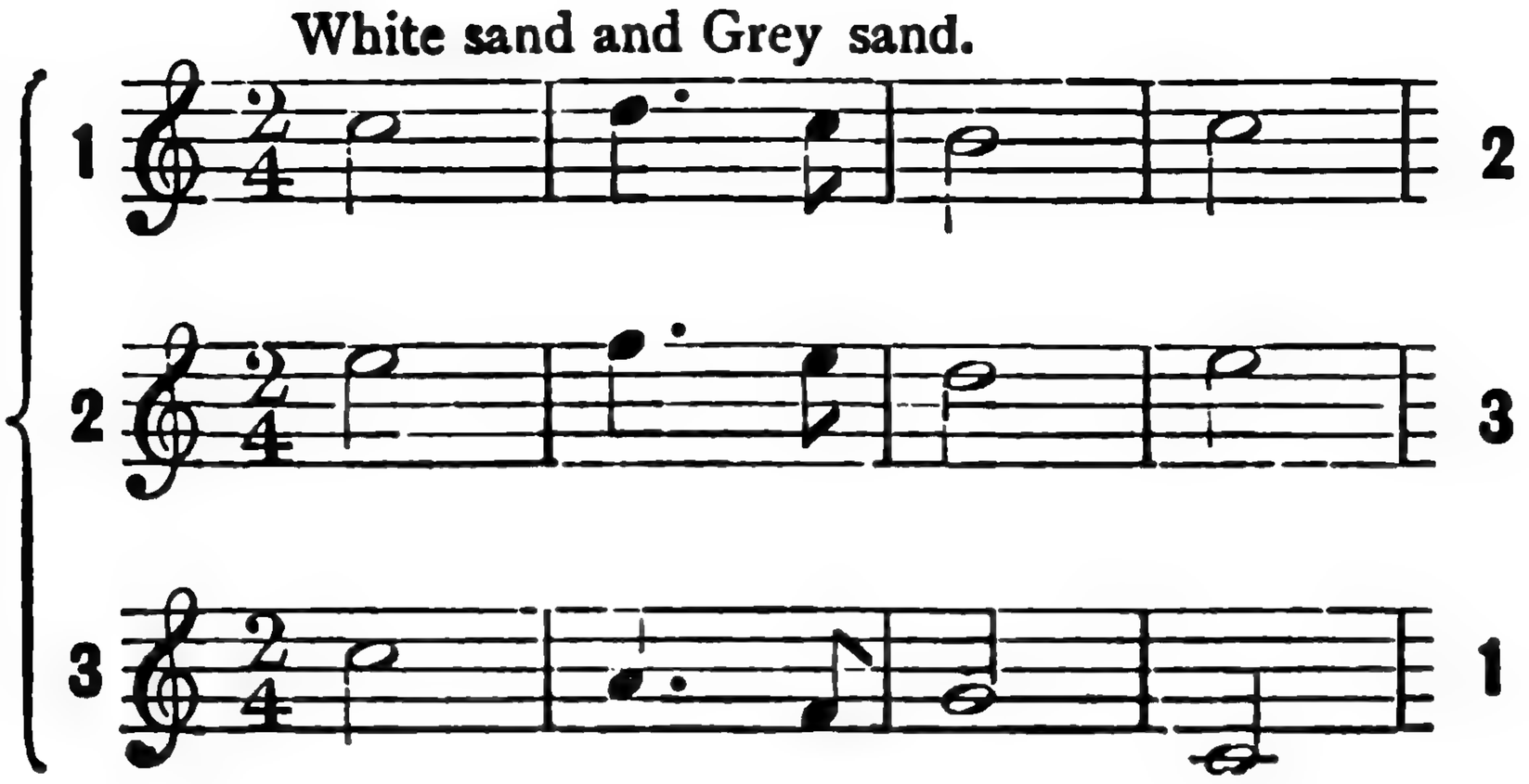


Cocococō! cocococō!
O galle, cur canis tu, canis tu, canis tu,
sono replens locum?
Aurora nunc venit, nox atra diffugit,
Cocococō, cocococō.

Cocococō, cocococō!
O galle, cur canis tu, canis tu, canis tu,
sono replens locum?
apparet ex mari sol ipse lucidus,
Cocococō, cocococō.

Cocococō, cocococō!
O galle, cur siles tu, siles tu, siles tu,
nec ore das sonum?
quando venit dies durus venit labor,
Cococococō, cocococō.

PLEASE TO GIVE US A HOLIDAY.



Ludi magister,
quantos labores
nobis dedisti!

nempe innocens tu
imberbis infans
numquam fuisti.

odi magistros,
odi libellos,
pensumque longum.

nam feriarum
tempus videtur
dulce et decorum.

sol iam vocat nos,
caelum serenum,
rivi fluentes.

sit nare nobis,
unco sit hamo
captare pisces.

aut sit perita
pulsare planta
follem volantem.

aut pol pilam sit
iactare longe
clava saligna.

indulgeamus
nobismet ipsis
quidquid volemus.

cum vesperascet
sit cena praesto
laetique edamus.

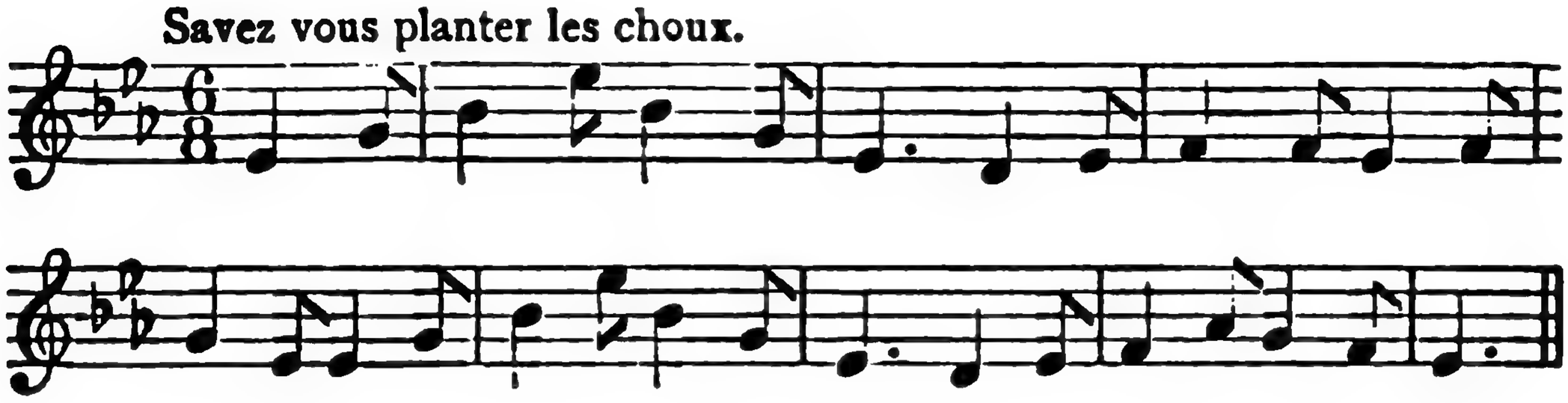
tum dormiamus
somno sepulti
dulci, profundo.

RESPONSUM MAGISTRI.

Grex improborum,
numquam quieti,
numquam silentes!

ite in malam rem,
ne vapuletis!
ite in malam rem!

WONDERS ON THE ROAD.

Savez vous planter les choux.

1. Quid videmus in via—mira monstra, mira monstra,
   quid videmus in via—dum redimus ad forum?

2. sex bonas viragines—mira monstra, mira monstra,
   sex bonas viragines—dum redimus ad forum.

3. una quaeque sex canes . . .

4. ducit ex habenula . . .

5. una quaeque agit canis . . .

6. sex bonas puellulas . . .

7. hae ferunt puellulae . . .

8. una quaeque sex aves . . .

9. una quaeque avis tamen . . .

10. sex recludit ungulas . . .

11. singulis in ungulis . . .

12. ova sena continent . . .

13. dum videmus in via . . .

14. ova cuncta concidunt . . .

15. ova dum cadunt simul . . .

16. fit fragor perhorridus . . .

17. dum fragor fit horridus . . .

18. contrahuntur ungulae . . .

19. dum trahuntur ungulae . . .

20. voce concinunt aves . . .

21. voce dum canunt aves . . .

22. avolant puellulae . . .

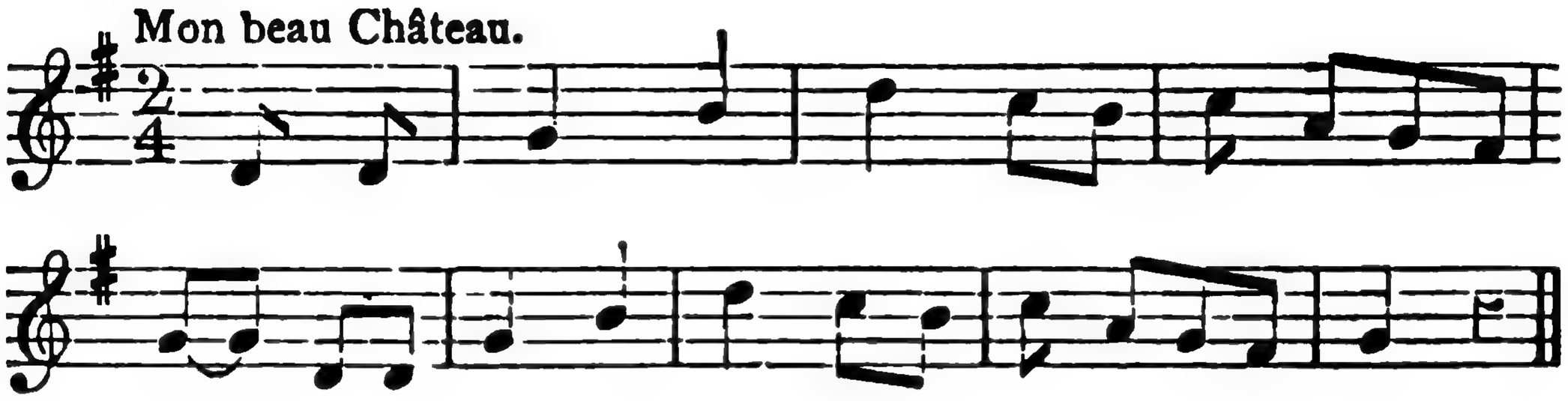
23. dum volant puellulae . . .

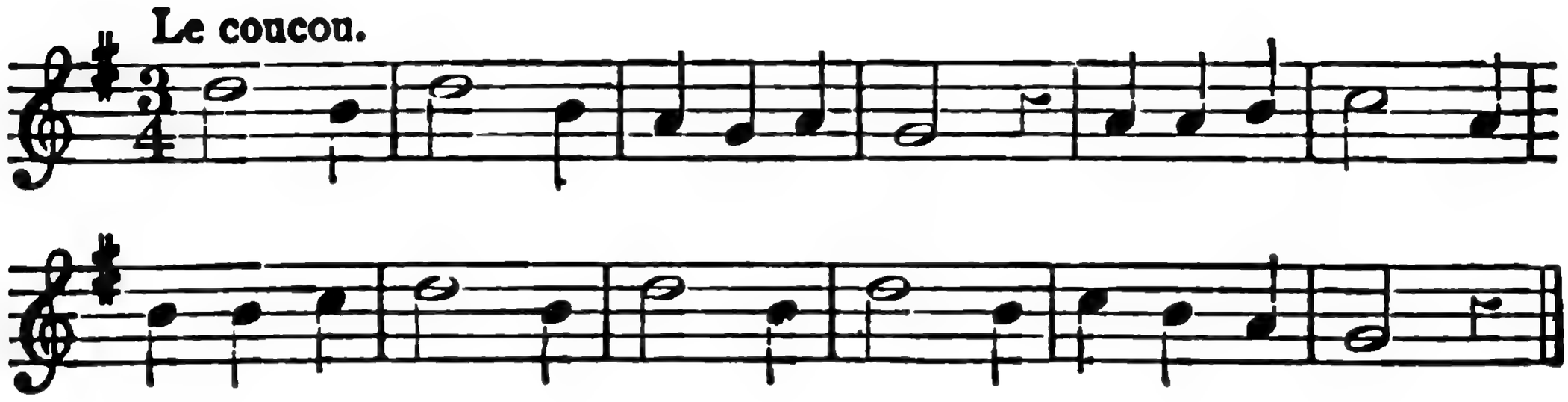
24. allatrant canes simul . . .

25. dum simul canes latrant . . .

26. lacrimant viragines . . .

27. an videntur haec precor—mira monstra, mira monstra
an videntur haec precor—dum redimus ad forum?

THE ASS MAKES HIS WILL.

1. Asinus quondam tara tara tara tara
moriturus erat tara tara tara tam.
2. et amicos tum . . . vocat ad lectum.
3. bene tunc omnes . . . lacrimaverunt.
4. asinus clamat . . . valeant omnes.
5. tibi legabo . . . caput hoc pulchrum,
6. ut in aeternum . . . sapias melius:
7. tibique hanc pellem . . . tunicae causa
8. tenerosque pedes . . . fugitive, tibi.
9. tibi cauda datast . . . quia simius es.
10. tibi vox dulcis . . . bene qua cantes.
11. caput his dictis . . . ubi deciderat,
12. pius exhalat . . . animam moriens.
13. ita mortuus est . . . asinus tandem.

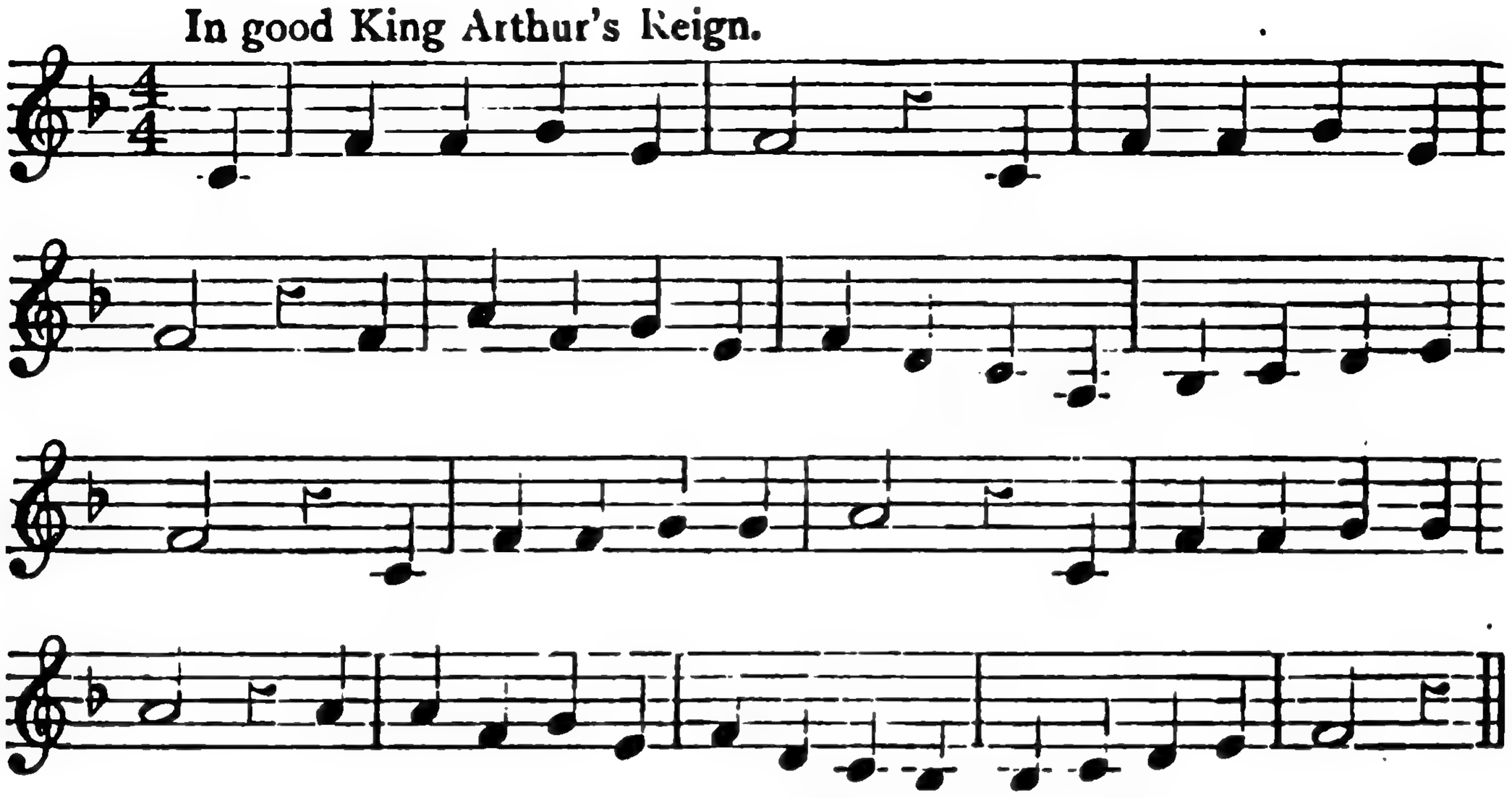
LULLABY.

1. Lalla, lalla, dormias:
manet hoc ecce leve cubile:
dormias, ocelle mi.

2. flosculos profudero:
rosa rubere breve videtur,
usque quaque ego maneo.

3. sum precata tibi deos
lacrima ne qua madida tingat
ora amata pueruli.

4. lalla, lalla, mel meum:
quid ita dulce, quid ita suave,
lalla, lalla, corculum.

CHANTIES

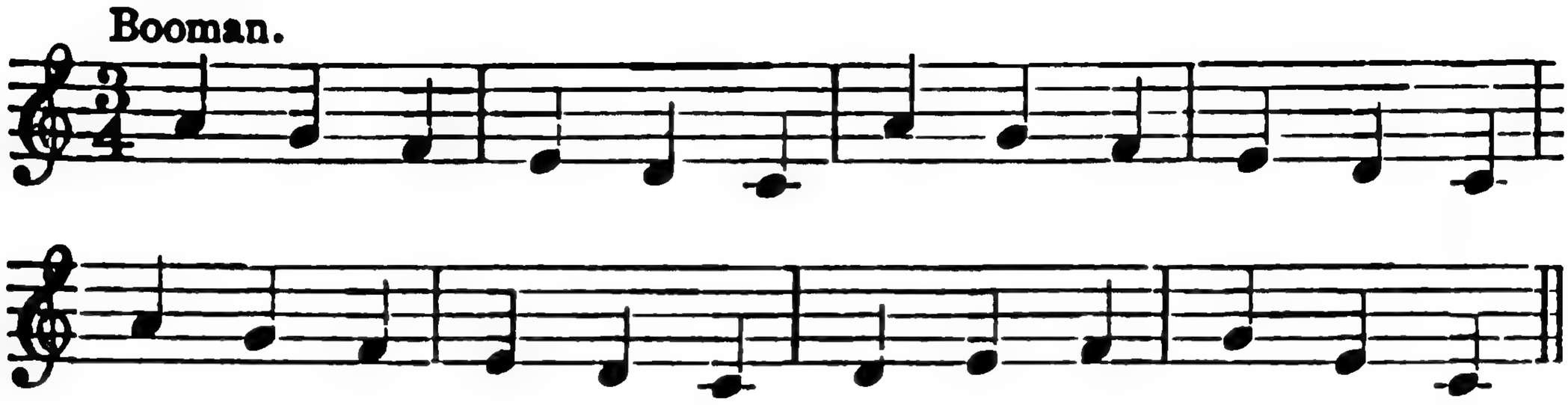
THE THREE ROGUES.

1. Pater olim vivebat,
genuit qui tres natos,
revenitque domum quondam noctu
pepulitque foras omnes.

pepulitque foras omnes,
pepulitque foras omnes,
revenitque domum quondam noctu
pepulitque foras omnes.

2. horum unus erat pistor,
sutorque secundus erat,
et sartor tertius ex natis,
tres furciferi cives . . .

3. nam primus agit nugas,
tricasque secundus agit,
ac tertius ex his furciferis
sinceras quisquilias . . .

4. hos ex tribus arboribus
suspendit funiculis:
ex illo tempore non quisquam
desiderat hos fures.

THE BELLS.

1. Tintinnant, tintinnant, dic quare tintinnent
haec tintinnabula quae tinnitum sic faciunt.

2. ignavos ut pueros e lectis eliciant,
ut surgant seque lavent nitro curentque cutem.
tintinnant, etc.

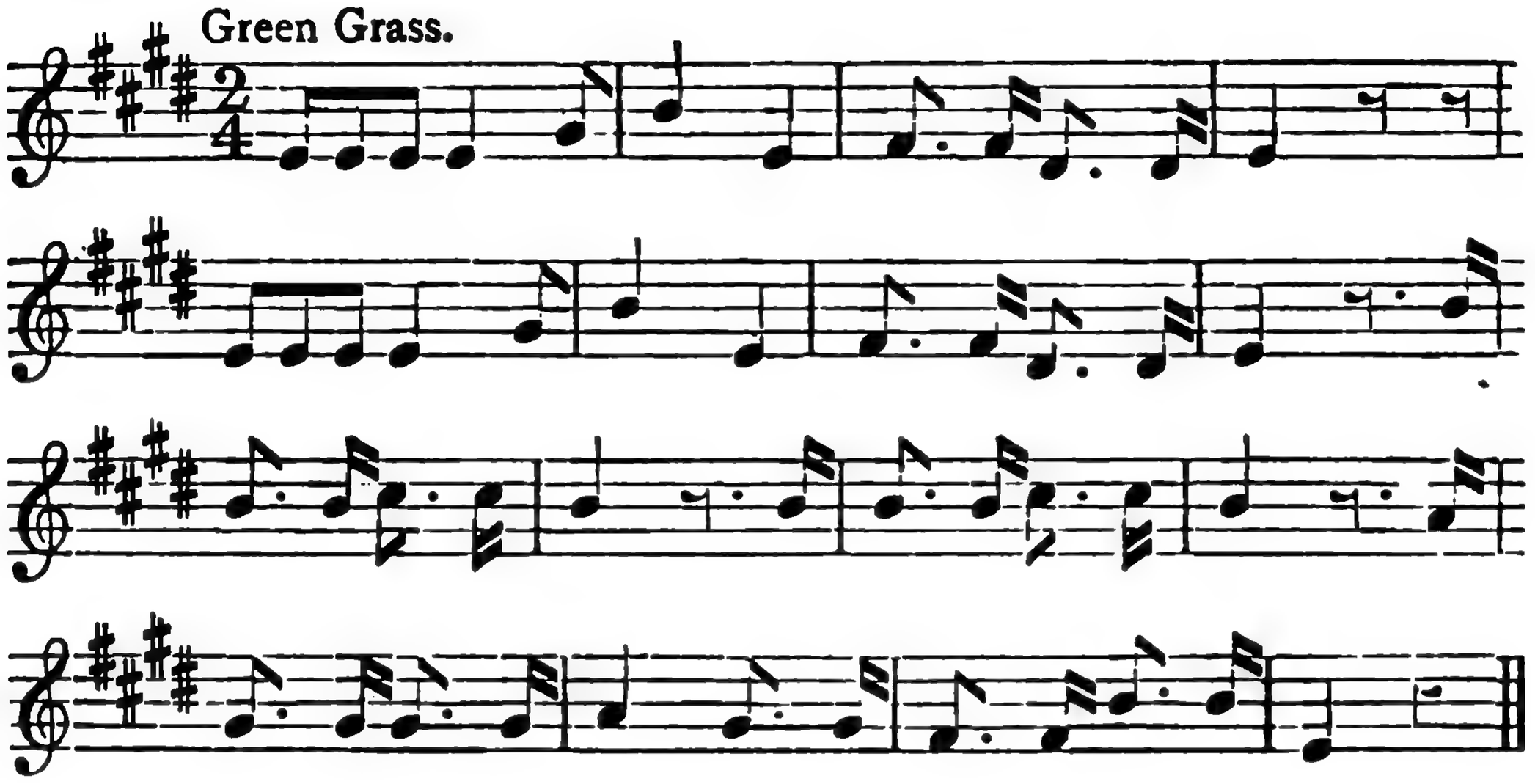
3. ut tunicis indutis braccisque et quidquid habent
per scalas descendant tandem bene vestiti.
tintinnant, etc.

4. ut ientent et comedant panis magnum frustum
sena ova pedem pernae non ingratis animis.
tintinnant, etc.

5. ut suspendant umeris plenos libris loculos
festinentque ad ludum non ingratis animis.
tintinnant, etc.

6. ne concludant oculos neu stertant in sellis,
ne contundat ferula praeceptor vociferans.
tintinnant, etc.

7. ut surgant, utque domum veloces iam repetant,
mox pensis confectis carpant somnos faciles.

THE OLD WOMAN WHO LIVED IN A SHOE.

1. Habitat in cothurno
quem vides, anus:
tot habet illa natos
ut velit mori.

primus est malus, secundus est malus,
nec ex tot ullus est quin usque vapulet.

2. ubi lavanda mandat
vasa filio,
sine mora refringit
deicitque humi.

primus est, etc.

3. et ubi clamat "aedes
verre, filia!"
sine mora reverrit
stercus in solum.

primus est, etc.

4. coquere forte si volt
prandium foco,
aqua refusa totum
perluit focum.

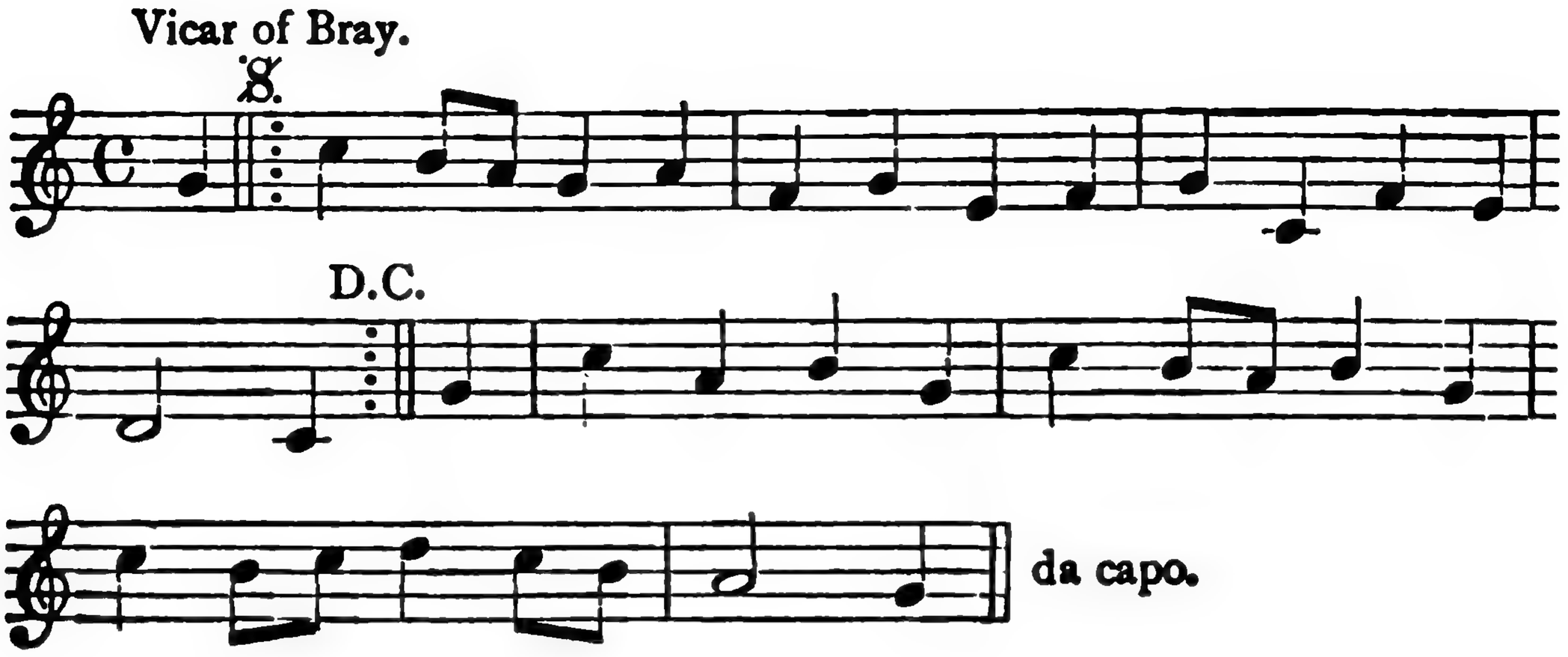
primus est, etc.

5 et ubi dormiendi
tempus advenit,
canere voce magna
grex malus solet.

primus est, etc.

6. quid anus illa tandem
facere iam potest ?
nisi dato veneno
nulla pax erit.

primus est, etc.

THE PERSISTENT PONTIFEX.

1. Ubi Romulus augebat Romam, debellabatque Sabinos,
ego pontificatum suscepi spe lucri non sine magna.
nempe haud dubie nunc edico confirmoque ore rotundo,
rex quisquis erit Romanorum me pontificem retinebit.

2. at mox Numa cives convertit Romanos in pietatem,
interque pios pius effectus semper divina colebam.
nempe, etc.

3. Hostilius Alba tum capta Tullus spolia ampla reportat:
ego divitiis cresco, crescitque Albanis Roma ruinis.
nempe, etc.

4. bonus Ancus tum bene regnabat, belloque et pace supremus;
ego pontificatum, dum regnat, belloque et pace tenebam.
nempe, etc.

5. Romanos Tarquinius fecit ludos magnasque cloacas:
me pontificem videre novi ludi, videre cloacae.
nempe, etc.

6. mox, Servi Tulli, tu muros ingentes aedificasti,
divisistique omnes cives in classes quinque gradatim.

nempe, etc.

7. deinde impia nata patrem morti dedit in Vico Scelerato
cum Tarquinius fraude atque armis rapuisset regna
Superbus.

nempe, etc.

8. tum Tarquinios cum Bruto nos eiecimus urbe fugatos :
ope tum demum confirmatast Romae res publica nostrâ.

nempe, etc.

9. ubi plebs petiit Montem Sacrum, saevi nova iura
petentes,
visumst satis exspectare domi iustorum fata deorum.

nempe, etc.

10. ubi Gallica vis urbem cepit, placuit mulcere tyrannos,
mox anseribus praebere cibum, dederant qui voce
salutem.

nempe, etc.

11. Sullae placui, placui Mario, mox per civilia bella
quicumque videbatur victor, medio tutissimus ibam.

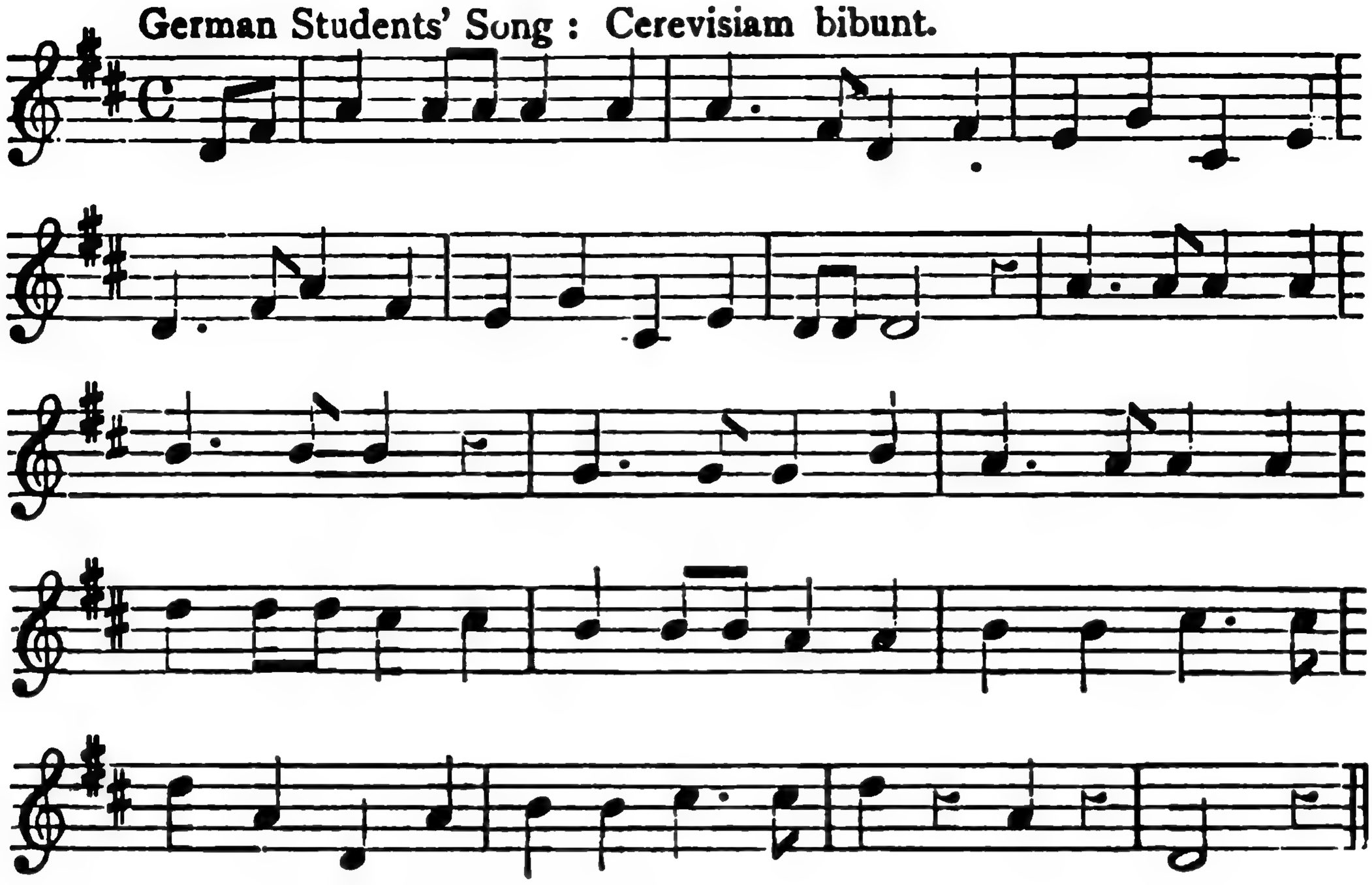
nempe, etc.

12. et nunc placidam degovitam,servans bene pontificatum,
donec regit orbem terrarum flectens Augustus habenas.

nempe, etc.

THE REVELLERS.

German Students' Song : Cerevisiam bibunt.



1. Nunc hora diei prima adest,
coepit nobis convivium,
nam vinum potant homines:
iam bibendumst uncias,
iam bibendumst uncias,
nam sic bibitur, nam sic bibitur,
in cenis principum – pam – pom,
in cenis principum – pam – pom.

2. nunc hora secundast, nec minus
pergit nobis convivium,
nam vinum potant homines:
iamque sextantes bibunt (*bis*).
nam sic bibitur, etc.

3. nunc tertia nobis hora adest,
pergit nobis convivium,
nam vinum potant homines;
iamque quadrantes bibunt (*bis*).
nam sic bibitur, etc.

4. nunc hora diei quarta adest,
pergit nobis convivium,
nam vinum potant homines:
iam trientes potitant (*bis*).
nam sic bibitur, etc.

5. nunc hora diei quinta adest,
pergit nobis convivium,
nam vinum potant homines:
iamque quincunces bibunt (*bis*).
nam sic bibitur, etc.

6. nunc hora diei sexta adest,
pergit nobis convivium,
nam vinum potant homines:
iamque semisses bibunt (*bis*).
nam sic bibitur, etc.

7. nunc septima nobis hora adest,
pergit nobis convivium,
nam vinum potant homines:
iamque septunces bibunt (*bis*).
nam sic bibitur, etc.

8. octava diei pars adest,
pergit nobis convivium,
nam vinum potant homines:
iamque besses potitant (*bis*).
nam sic bibitur, etc.

9. nunc nona diei pars adest,
pergit nobis convivium,
nam vinum potant homines:
iamque dodrantes bibunt (*bis*).
nam sic bibitur, etc.

10. nunc decima diei pars adest,
pergit nobis convivium,
nam vinum potant homines:
iamque dextantes bibunt (*bis*).

nam sic bibitur, etc.

11. undecima diei pars adest,
pergit nobis convivium,
nam vinum potant homines:
iam deunces potitant (*bis*).

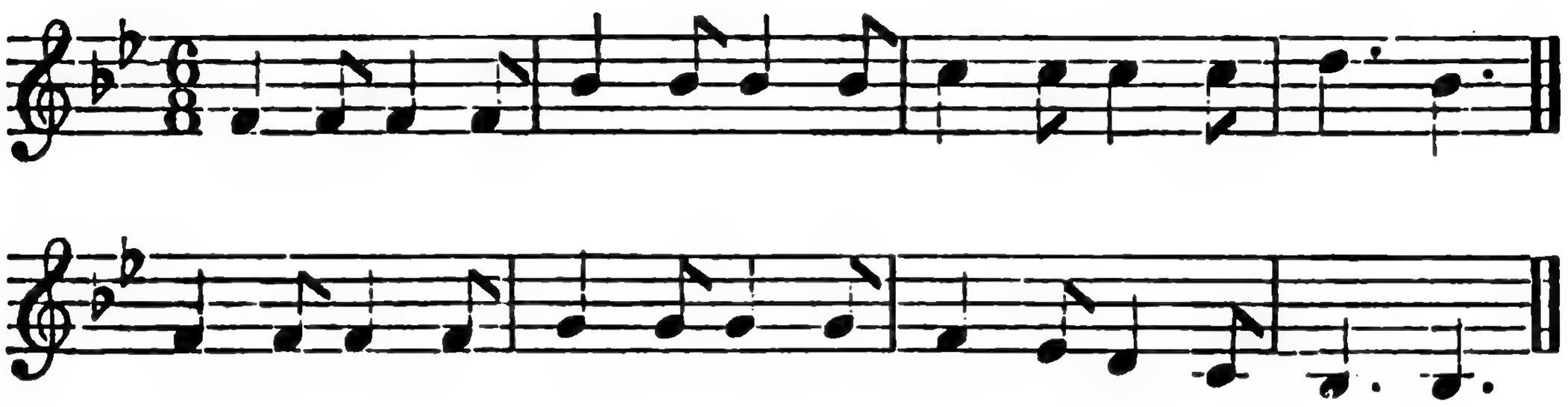
nam sic bibitur, etc.

12. duodecima diei pars adest,
pergit nobis convivium,
nam vinum potant homines:
potitant asses meros (*bis*).

nam sic bibitur, etc.

Fractions of the As:

$\frac{1}{12}$ = uncia.	$\frac{5}{12}$ = quincunx.	$\frac{9}{12}$ = dodrans.
$\frac{2}{12}$ = sextans	$\frac{6}{12}$ = semis.	$\frac{10}{12}$ = dextans.
$\frac{3}{12}$ = quadrans.	$\frac{7}{12}$ = septunx	$\frac{11}{12}$ = deunx.
$\frac{4}{12}$ = triens.	$\frac{8}{12}$ = bes.	$\frac{12}{12}$ = as.

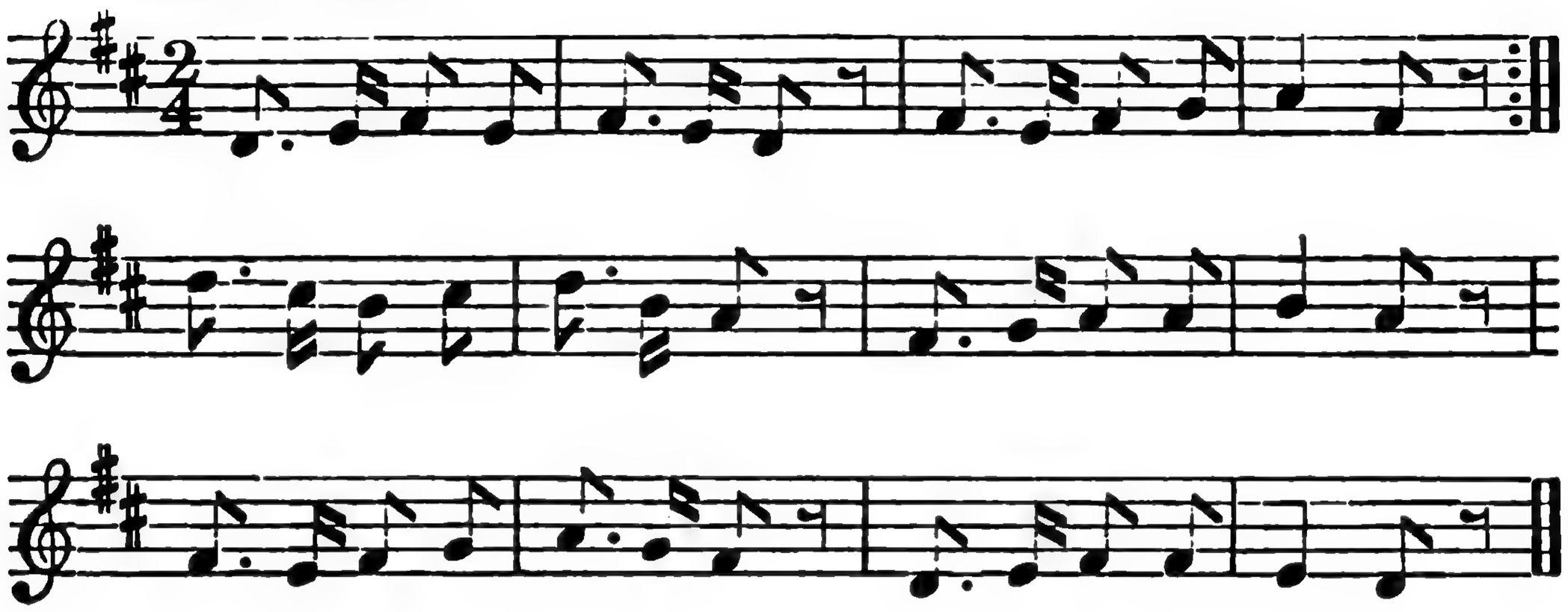
JACK AND JILL.

Gellia atque Gellius
viam petunt in Alpes.
urceos manu tenent
aqua nova replendos.

ecce Gellius prior
cadit caputque frangit,
quem secuta Gelliast
subinde se revertens.

mater ut videt malum
silens utrumque curat.
namque uterque vapulat
bibitque uterque acetum.

NOAH AND MOSES.

ἄριστον μὲν ὕδωρ οὔ.

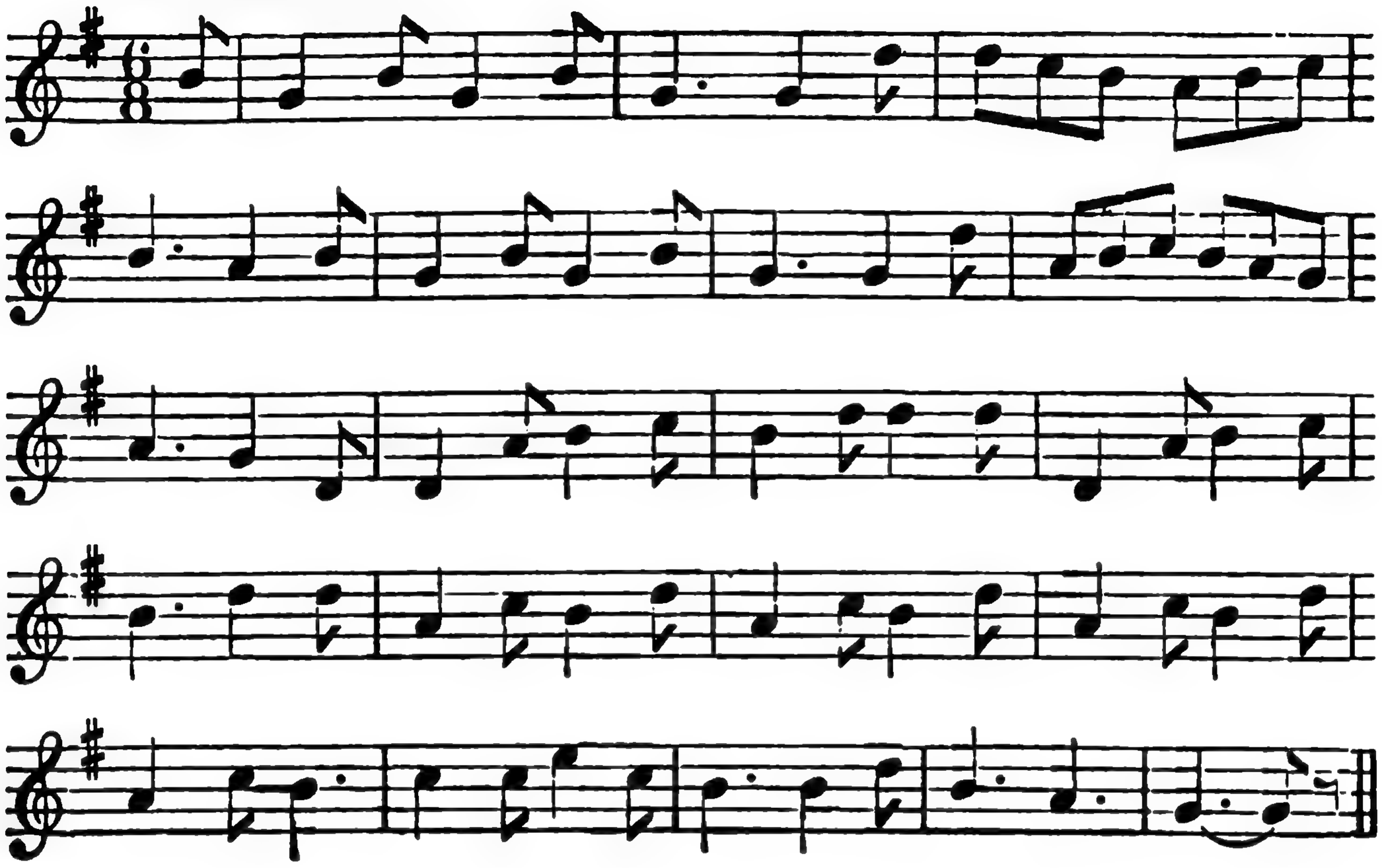
Italian air : Noë.

O Noes, plenum tibi
poculum propino,
optimam qui arbusculam
repperisti, vitem.
nempe aquam tantum oderas,
ut salutis causa
compararis tu quidem
fabulosam navem.

ut vident Rubrum Mare
milites Aegypti,
hanc aquam tam commodam
ebibendam credunt.
scit pater Moses aquam
esse nullum vinum :
transierunt hi mare
nec biberunt guttam.

nos quidem, quamquam sumus
nec Noes nec Moses,
tam bonum exemplum tamen
consequi debemus.
sic aquam semper bibant
impiorum turbae,
perfidi, sicarii,
parricidae, fures.

gratior vini calix
fonte aquarum magno:
summovet curas retro,
dat decorem vitae.
sed repellemus procul
ebriosos mores;
poculorum sit modus,
sit serenus somnus.

THE ARK.

L'arche de Noè.

1. Deus profudit undas
solum per omne terrae,
animalibusque cunctis
molestiam afferebat.
et uda facta turba tunc
ululavit ore pleno
mumū, mimī, quaquā, quiquī,
rarā, bebē, cocō, tutū:
sola piscium gens nihil muttit.

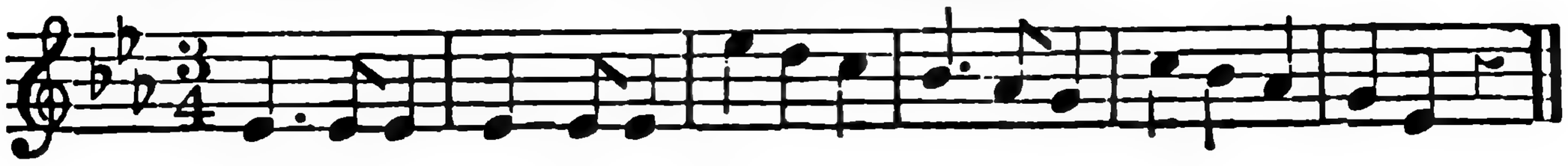
2. ratem paravit amplam
vaferrimus fabrorum,
et omne bestiarum
simul vocavit agmen,
ovansque laeta turba tunc
reboavit ore pleno . . .

3. decem dies per undas
iter libenter ibant,
sed heu viaticumque
cibumque devorarant;
timensque tota turba tunc
ululavit ore pleno . . .

4.—quid est, quid est edendum?
vel Orcus appropinquat!
—nihil, nisi una vestrum
pecus mihi esca fiet.
tremensque tota turba tunc
ululavit ore pleno . . .

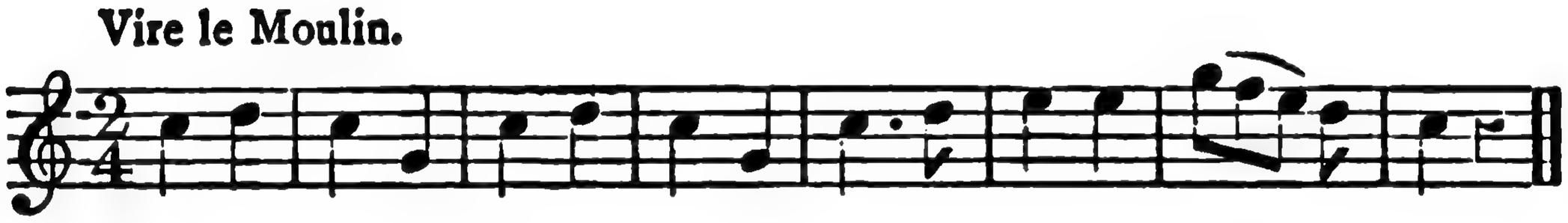
5.—at ecce nil recusant
natantium caterva!
genus petamus illud,
petamus illud hamo.
reboantque tota turba tunc
deisque gratias dant,
mumū . . .

VERTE TE SCIPIO.

Round for three voices: Turn again, Whittington.

1 **2** **3**

Verte te Scipio nec consul non eris tu Romanorum.

MARCUS NOSTER.

Vire le Moulin.

1. Marcus noster stultus verest,
stultior stultissimus.

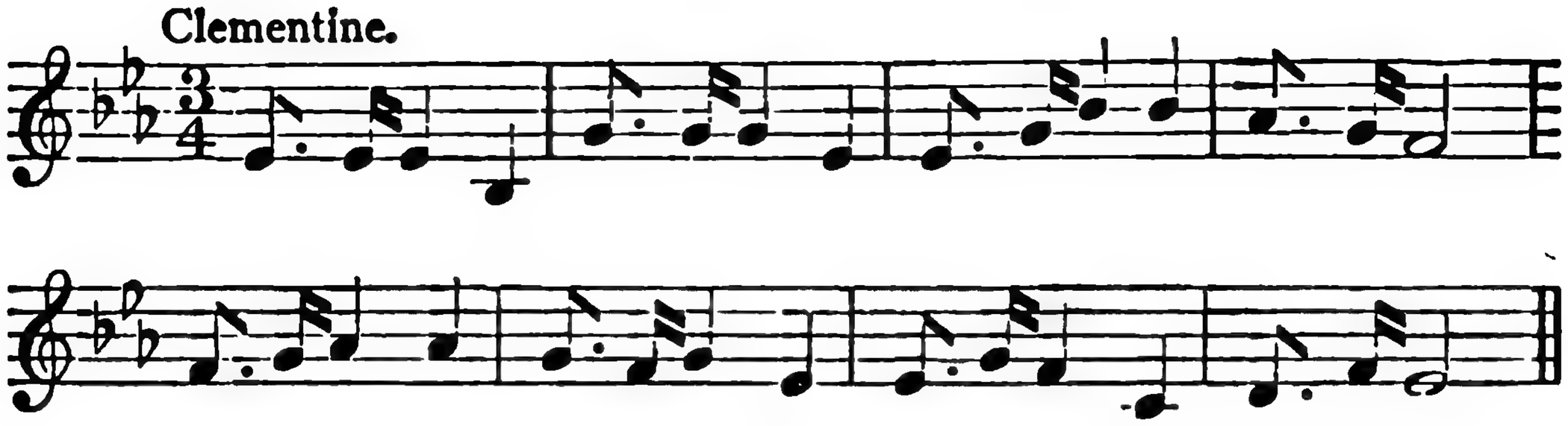
2. odit pensum, quaerit ludos,
non edendo fit satur.

3. sed praeceptor tristis verest,
tristior tristissimus.

4. reddit plagas haud indignas,
vae tuo tergo, puer.

5. his factis fit Marcus doctus,
doctior doctissimus.

CHANTIES

CAESAR'S TRIUMPH.

1. Ecce Caesar nunc triumphat qui subegit Gallias,
ecce turbam nunc reducit quae refert victoriam.

2. hunc Strabonem nominamus clarum ocellis paetulis;
dexter ad septentriones, laevus austrum prospicit.

3. hic secundus Ahenobarbus, cuius ex mento subit
messis ardens igneorum crinium quae pullulat.

4. deinde totum qui capillis Rufus illustrat locum,
non Apollo sic rubescit, non cometarum chorus.

5. hunc vocamus Tuberonem, fronte quod summa sedet
tuber ingens, sicut Alpes erigunt campis caput.

6. mox videbis Scipionem claudicantem sedulo,
semper incumbit bacillo, quod regit tardos pedes.

7. Crassipes post ambulabit qui pedes crassos habet:
dormiunt infantium par singulis in calceis.

8. ultimus tandem satelles sordidus Cento venit,
obsitos magna colorum copia pannos gerens.

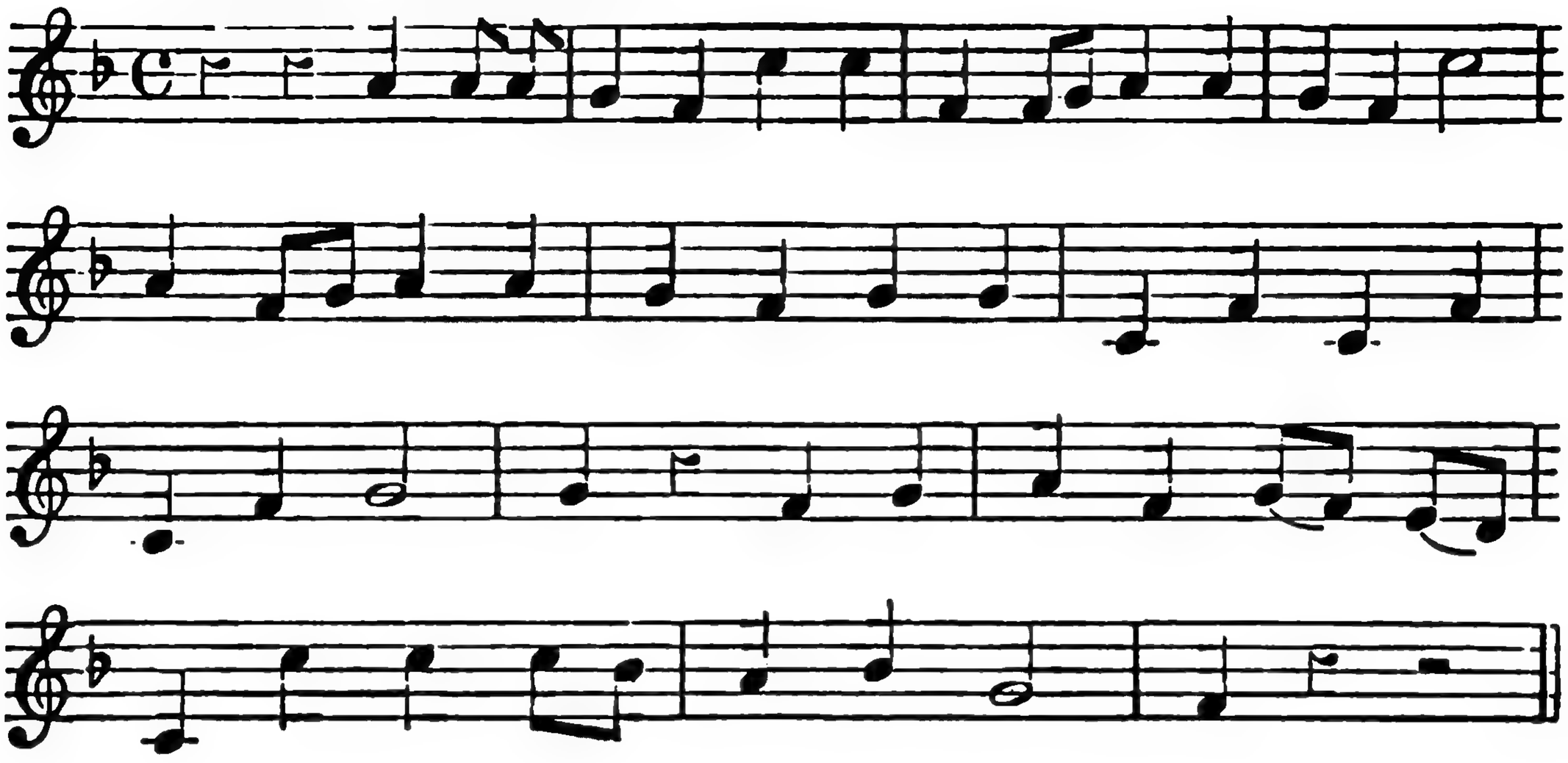
9. militaris multitudo per vias sic ambulat:
ecce Caesar nunc triumphat qui subegit Gallias.

10. audies omnes canentes, dumque proculcant solum
quisque se laudant vicissim, nomen exclamant suum.

(Be careful of the rhythm, which is varied from "Clementine.")

CHANTIES

WHAT'S IN A NAME?

A Paris sur le petit pont.

1. Est mihi Naso cognomen,
   habeo tam longum nasum;
   superat colles, superat montes,
   sum Naso Naso Naso!
   et quod erit mox olfacio
   in posterioribus annis.

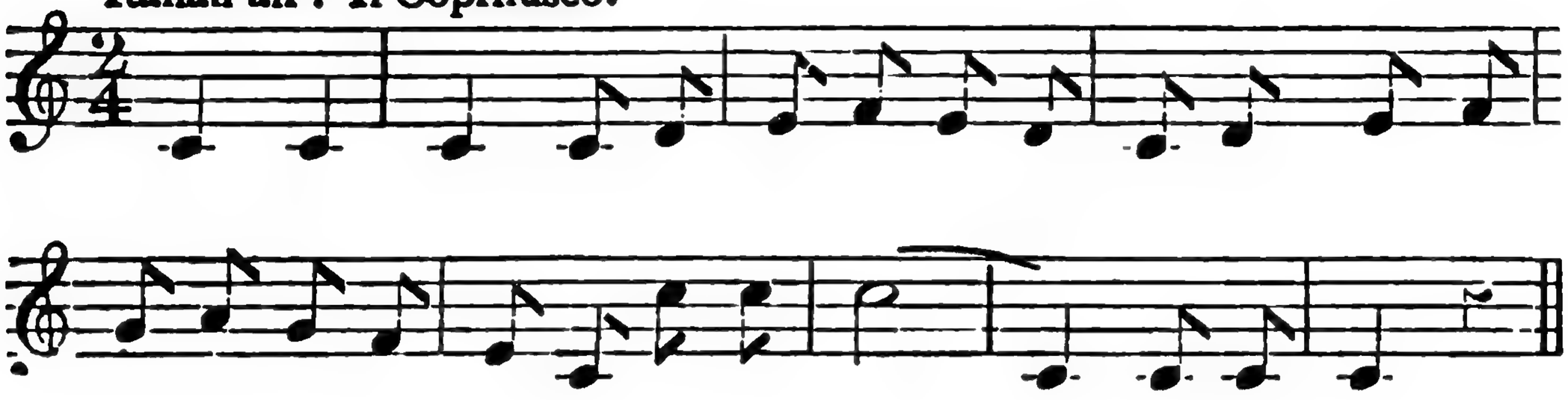
2. est mihi Glabro cognomen
   capiti quia non sunt crines,
   neque levius ovumst gallinae!
   sum Glabro Glabro Glabro!
   si te vis contemplari
   en iam speculi vice fungor.

3. est mihi Valgus cognomen
   quod crus inimicumst cruri;
   genua inter circulus est magnus—
   sum Valgus Valgus Valgus!
   circulus inter par genuum
   terrae caelique videtur.

4. est mihi Balbus cognomen
   quia sum lingua titubanti:
   quotiens aliquid vo-volo lo-loqui
   sum Balbus Balbus Balbus!
   ba-ba-balbu-ba-ba-balbutit
   lililing — lililing — lililingua.

SENTINEL'S SONG.

Italian air : Il Coprifusco.



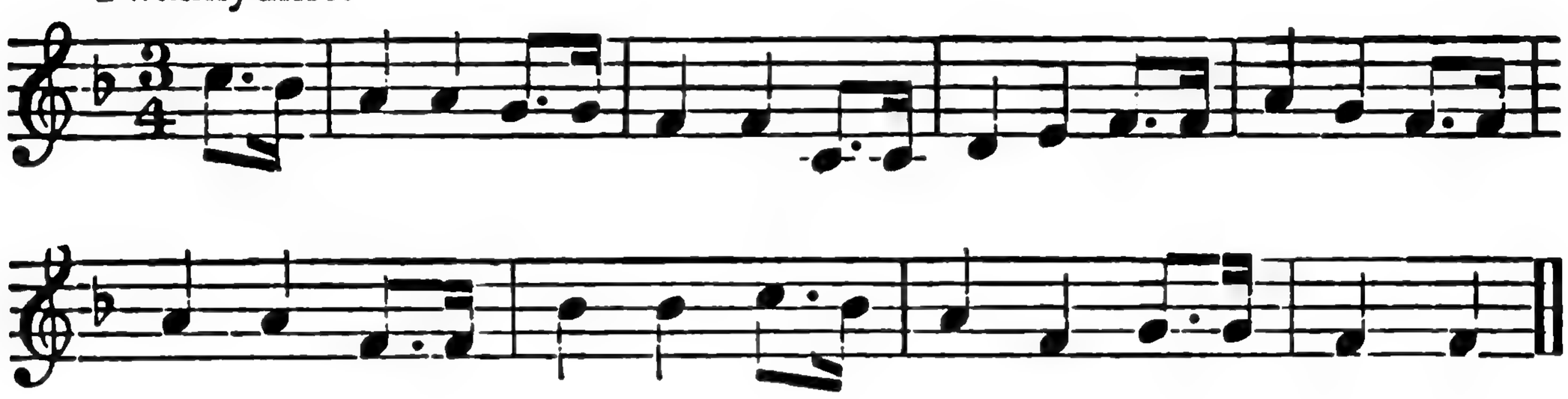
1. Stridor fit cava canit ubi tuba,
   cava canit ubi tuba :
   bene dormi : vigilo.

2. namque hostis tibi fugit ea loca,
   tibi fugit ea loca :
   bene dormi : vigilo.

3. lucescet, neque mora, neque mora,
   neque mora, neque mora :
   bene dormi : vigilo.

(This may also be sung as a catch, the second voice beginning on the third C.)

THE WONDERFUL MAN.

Twankydillo.

1. Vixit olim (sic refertur) vir senex (sic fabulantur)
   qui sua (non falsa narro, vera dico) matre natust.

2. illud autem rumor addit nec videtur fraudulentus:
   coepit infans esse primum, sed senem fecit senectus.

3. At fame confectus idem saepe carnem quaeritabat,
   quicquid autem porrigebant, ut ferunt, mox devorabat.

4. Et profecto cum sitiret pocla vini combibebat;
   per gulam guttae liquoris perque fauces defluebant.

5. Luce dempta vix videbat (sic locuples dixit auctor),
   inter omnes constat autem posse saepe audire noctu.

6. Quotquot horas sol nitebat pervigil semper manebat,
   sed solebat per tenebras lectulum dormire servans.

7. Colloquentis lingua multos dicitur motus dedisse,
   ambulantis crura amabant huc et illuc commoveri.

8. Ambulans spectaculum praebere ridendum solebat,
   namque pes aut dexter exstans aut sinister prominebat.

9. Non magis mirandus ullus vultus umquamst ante visus :
namque aqua ni lautus esset mundus haud umquam
fuisset.

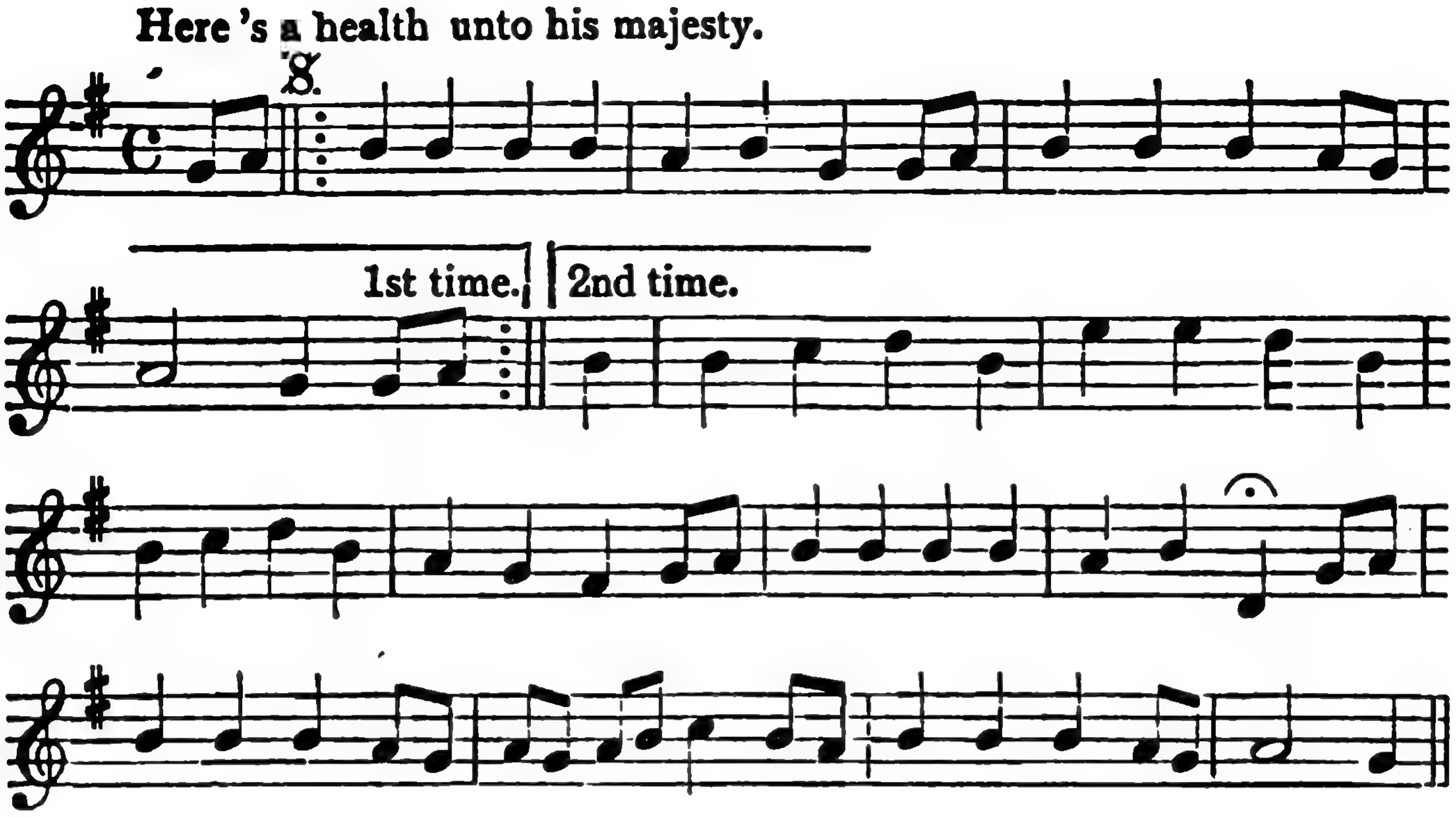
10. Si dabat quando cachinnos mos erat monstrare dentes;
atque nasus prominebat prominentes inter aures.

11. Ille morbo post tot annos ictus aegrotabat olim ;
universi tum sodales denegabant esse sanum.

12. Mors secutast, ut videtur, cuius hanc causam esse
dicunt :
tota anhelandi facultas inde defecisse visast.

13. At dierum fata summae si dies tres addidissent,
hic tribus (ni me fefellit) maior esset iam diebus.

THE THREE SAILORS.



1. Iter incipiebant nautae tres
mare qui temptare volebant,
quia copia nulla ratum visast,
tunicam cepere lupini,
Dossennus edax, stolidus Bucco,
Pappusque senecta confectus:
age tympana dent raucum bombum,
tuba terribili tuba terribili
sonitu taratantara dicat.

2. vix iam peragrarant mille dies
remis velisque profundum,
violenta fames capit hos nautas,
quia nulla viatica restant.
Dossennus, etc.

3. ait "esurio" Dossennus edax,
ait "esurioque ego" Bucco;
oculos movet infelix Pappus,
neque pollet vociferari.
Dossennus, etc.

4. etiam Dossennus edax, "Bucco,
ait, haud hodie moriemur;
manet en grandaevus enim Pappus
cibus esurientibus ipse.

Dossennus, etc.

5. "age Pappe para te, funus adest,
et eris mox pulvis et umbra."
simul his dictis stringit gladium
acuitque in cote retusum.

Dossennus, etc.

6. "per vos genua oro," Pappus ait,
"mihi parcite, namque sodales
bona sunt visa omina iam pridem,
aquilae bis mille volantes.

Dossennus, etc.

7. "video Romam, simul et video
terram Carthaginiensem,
video Colchos Hellesque fretum
simul Herculeasque columnas.

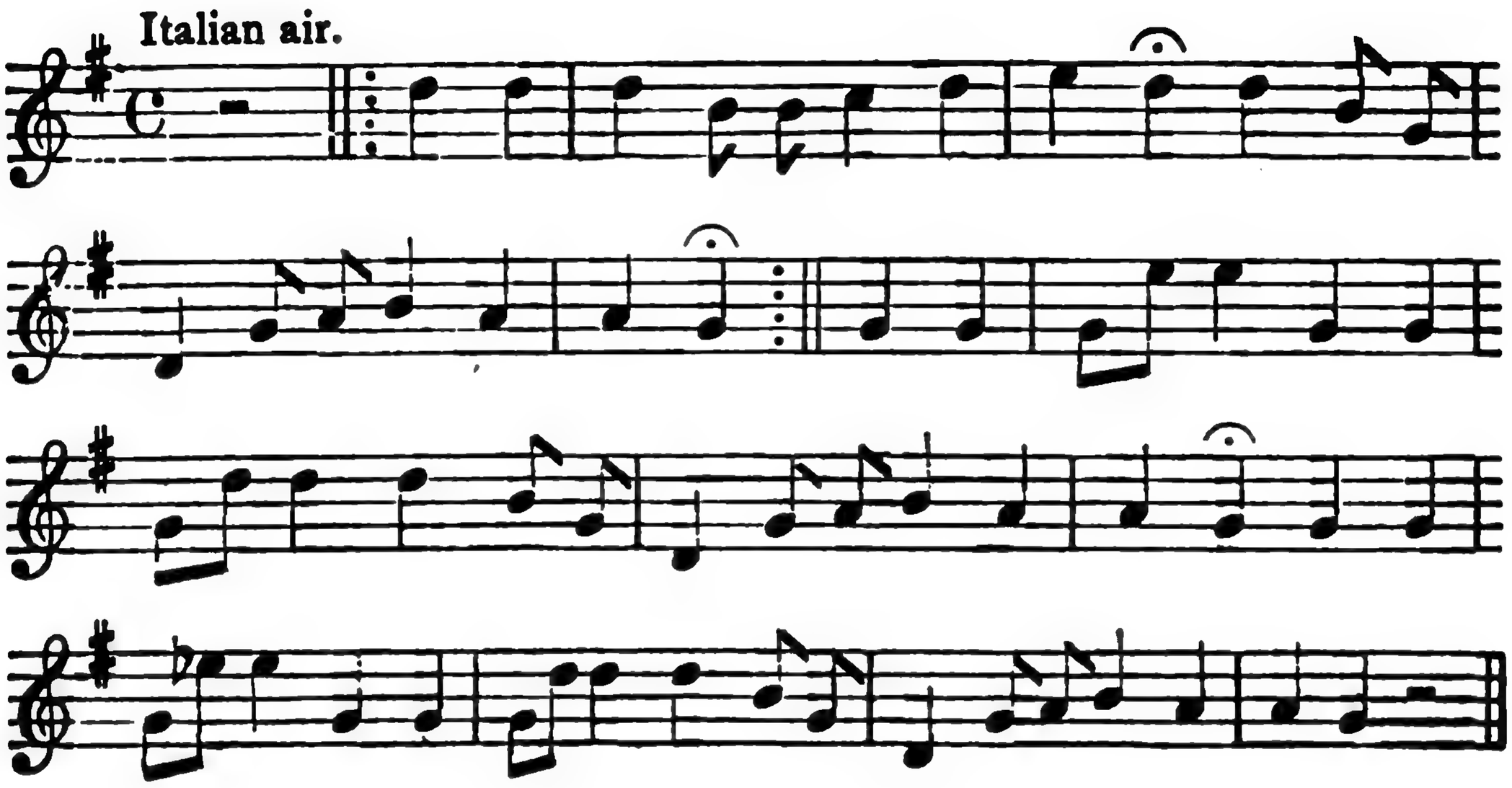
Dossennus, etc.

8. "nos expectant legiones tres
quae stant in litore primo,
Pompeius adest et Caesar adest
Ciceroque et Horatius ipse."

Dossennus, etc.

9. ita Dossennum mala crux mansit,
mala crux etiam Bucconem:
mora nulla, senex Pappus factust
consul princepsque senatus.

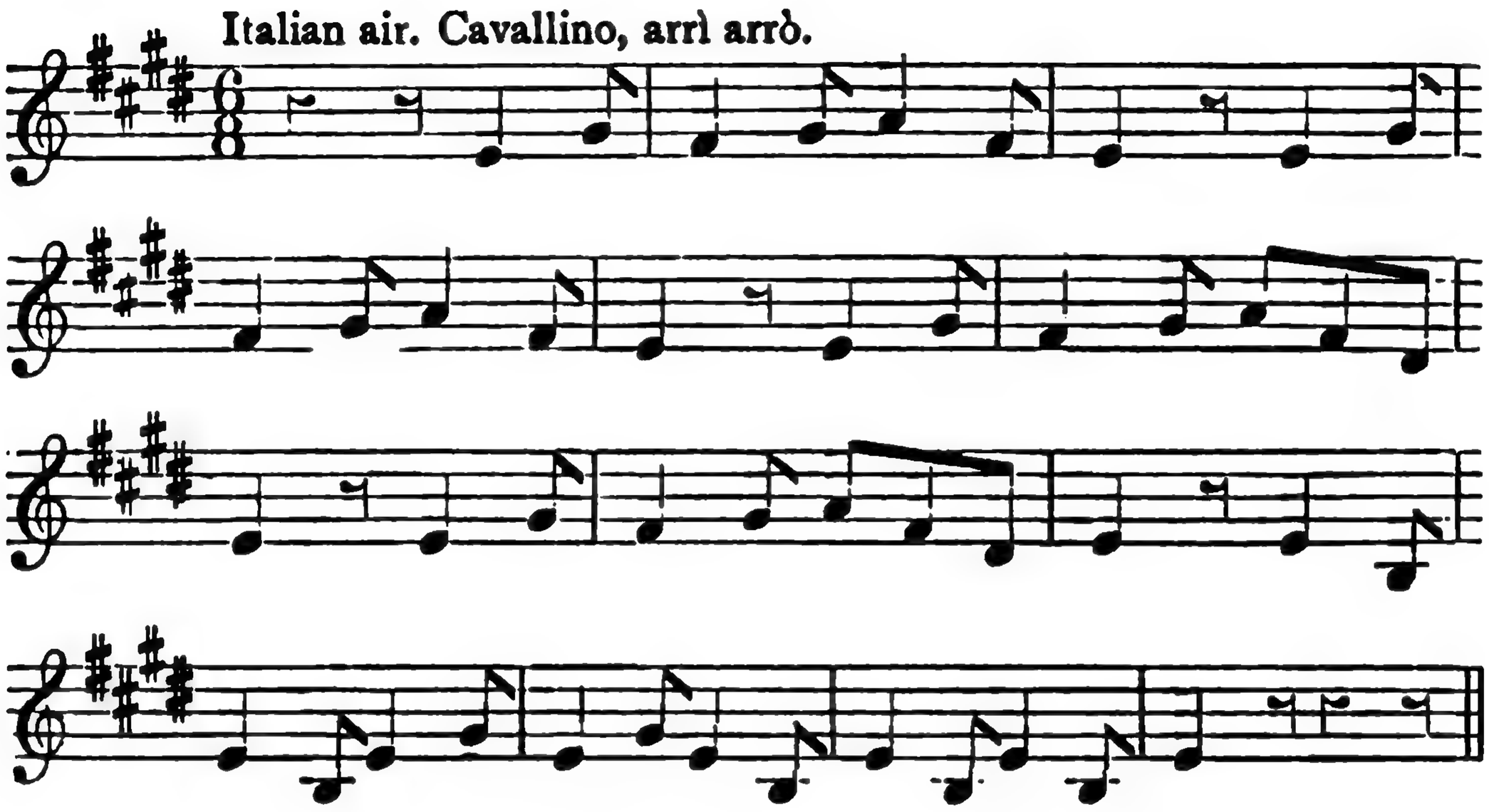
Dossennus, etc.

THE DUMB WIFE.

1. Uxor quae mihi nupsit quondam,
pulchra venusta decens formosa,
quandocunque coquebat cenam
a cena satur abscedebam.
sed nos miseros, heu nos miseros,
unus enim cruciabat morbus:
heu nos miseros, heu nos miseros,
muta fuit, neque linguae compos.

2. implorare deos iam pergo,
ut medicare velint hunc morbum.
tandem di dederunt responsum
supplicibus superati votis.
grates agimus, grates agimus,
aure bibi titubantem vocem:
grates agimus, grates agimus,
reddita lingua loquelae compos.

3. nimirum modus est in rebus,
femina sed tamen haud servabit.
nam totam regionem pernix
garrulitate replebat coniunx.
o nos miseros, o nos miseros
tota domus resonabat semper
(o nos miseros, o nos miseros)
opprobriis maledictis rixis.

4. implorare deos iam pergo,
ut medicare velint hunc morbum:
sed di non dederunt responsum
supplicibus precibus iam surdi.
o nos miseros, o nos miseros,
si mea tum bona cognovissem
(o nos miseros, o nos miseros),
non precibus petiissem quicquam.

JIGGETY JOG TO MARKET.

1. Nundinarum adest dies,
mulus ille nos vehet,
meque teque mi puer,
revehet inde nos domum.
eia curre mule, mule,
i tolutili gradu.

2. si esse vis bonus puer,
mulus ille te vehet,
sin eris malus puer,
pedibus ibis, aut mane. eia . . .

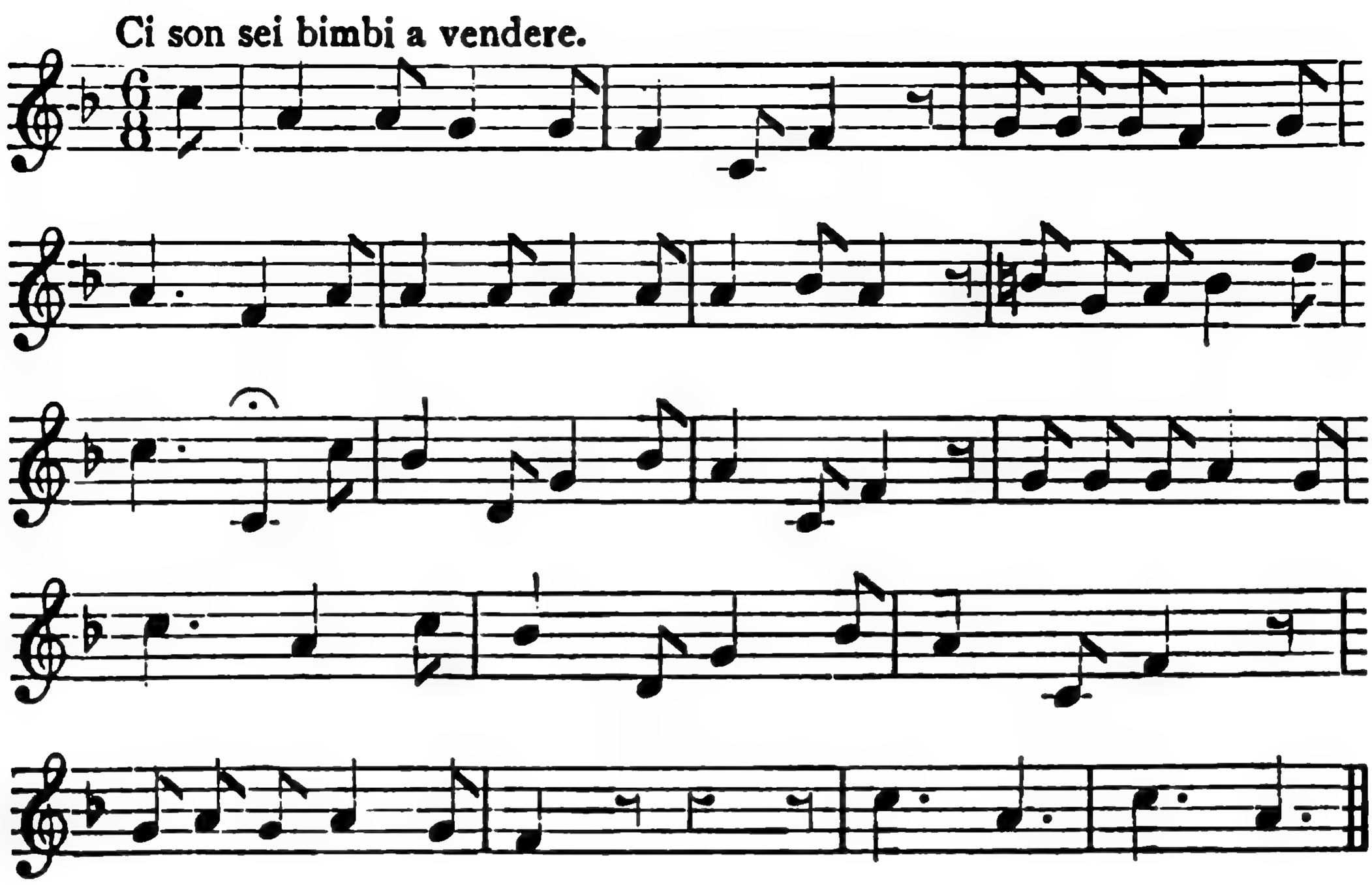
3. ibis ibis in forum,
ubi taberna multa adest,
multa mercimonia,
civium frequentia. eia . . .

4. in foro boario
mox emes duos boves,
in olitorio foro
olera emes recentia. eia . . .

5. sunt parata iam tibi
pompa ludus et chorus,
opiparumque prandium,
caseusque et lac novum. eia . . .

6. festa post tot et iocos,
postque tanta gaudia,
vesper ubi revenerit,
nos redibimus domum. eia . . .

CHANTIES

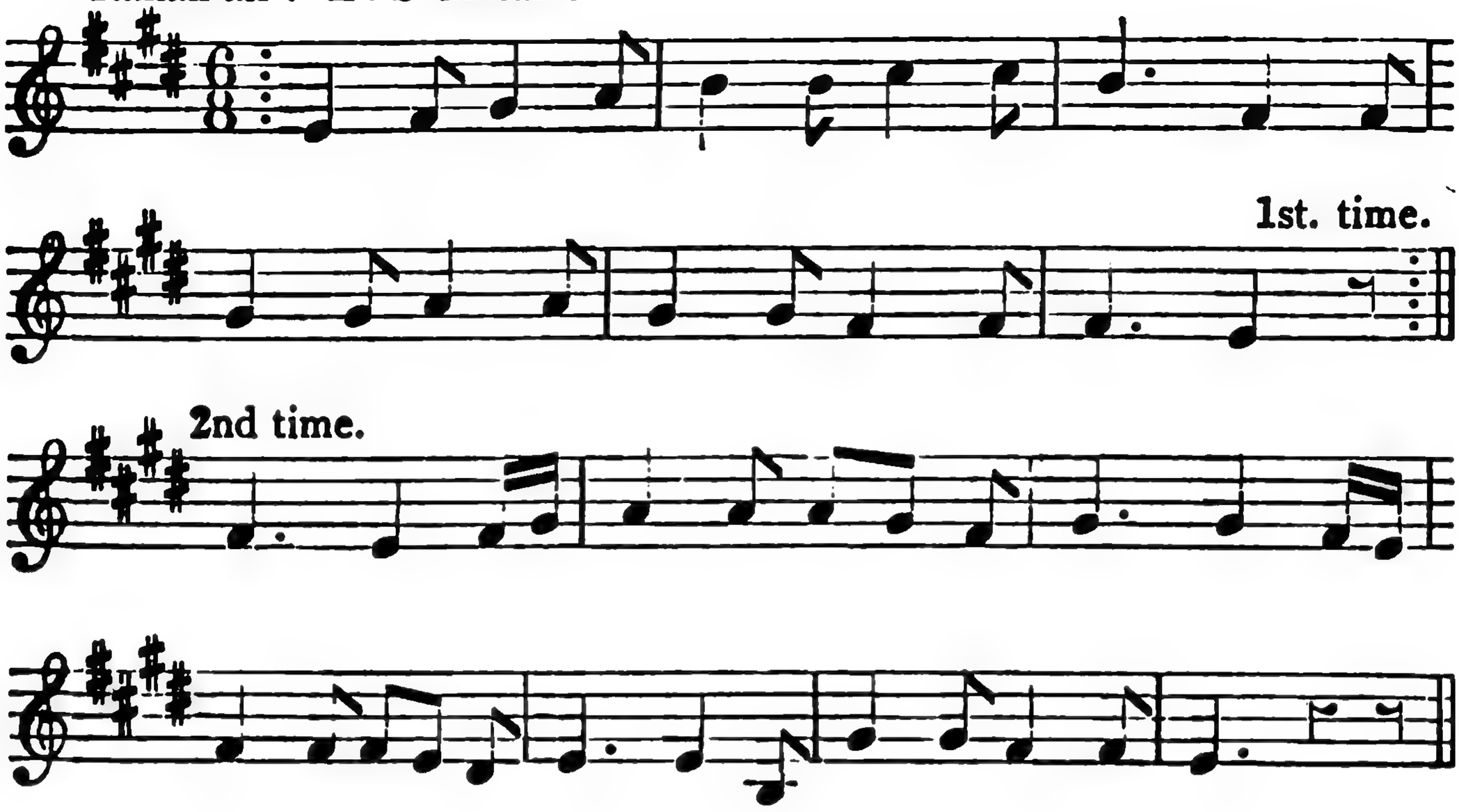
THE SALE.

1. Licemini: puellulas
puerulosque vendo,
quibus paterque pauper est,
viduaque ipsa mater.
volunt carere taedio
familiaque tota:
licemini licemini
pretia parva erunt. Quanti? quanti?

2. chorum vides inutilem
utique ad omne munus,
quod hi videntur improbi,
alia pars inepti:
et omnis inde frangitur
fragilis apparatus.
licemini . . .

3. at in penu quod est cibi
nihil erit relictum,
caro suilla, bubula,
tegora, perna, lardum,
nec ulla crusta denique
tibi cibi manebunt.
licemini . . .

CHANTIES

THE SPARROW.

Italian air : La Svinatura.

1. Ecce sedet in arbore ille passer,
teritque tempus omne pipilando:
en puer sagittifer malusque
venitque conspicitque pipilantem.
avete pipilantes,
avete pipilantes,
avete avete aves.

2. deinde clamat ille voce magna,
"sagitta nostra te statim necabit,
coctus in mea madebis olla,
erisque cena dives atque opima."
avete . . .

3. passer inde pipilans reclamat,
"at haud dedere fata me tibi escam:
ne labor tibi sit iste frustra
polum petens valere te iubebo.
vale labore casso
vale labore casso
vale vale puer."

THE FROG.

Spanish air : Cucù, cantaba la rana.

1. quā quā canit ibi rana ;
   quā quā sonat aqua-qua-qua-qua.

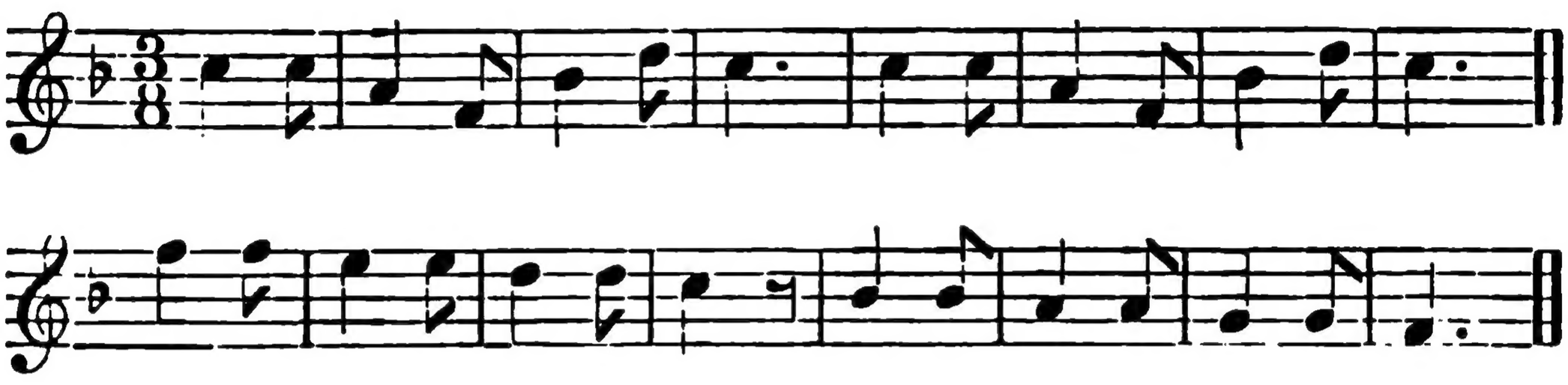
2. quid vis ubi canis illud,
   quare sonat aqua-qua-qua-qua ?

3. quin das aliquid edendum :
   hac re sonat aqua-qua-qua-qua.

4. pergo dare tibi vermem ;
   quid nunc sonat aqua-qua-qua-qua ?

5. urget rabida sitis nos,
   hac re sonat aqua-qua-qua-qua.

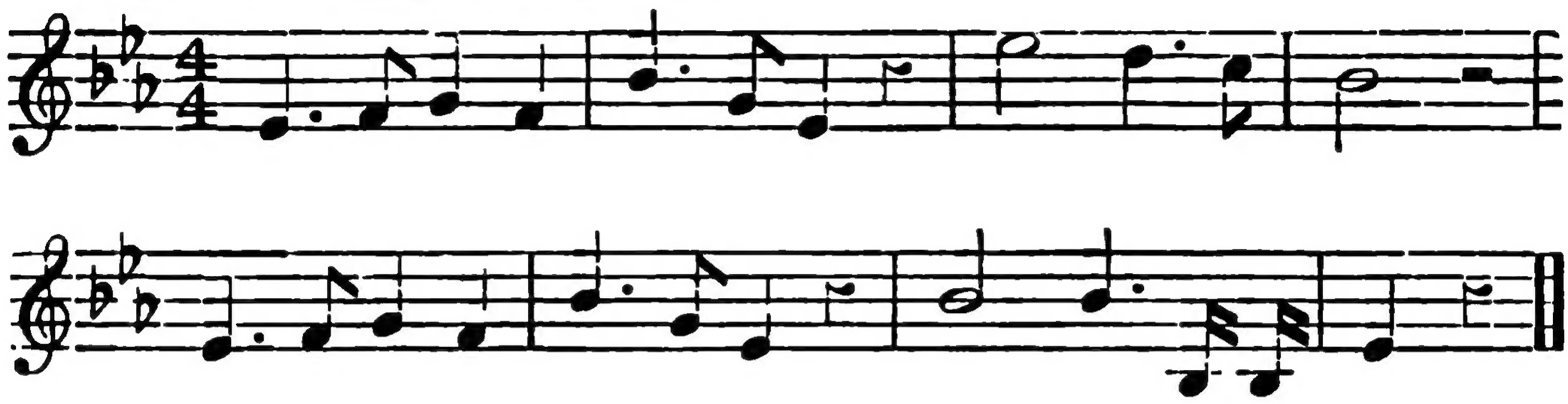
6. circum bibe quod ubiquest,
   ne sic sonet aqua-qua-qua-qua.

OATS AND BEANS AND BARLEY GROW.

Crescit hordeī seges,
crescit ē solō faba;
quō tamen fit hōc modō?
nesciō, latet, fugit.

Prīmo arat colōnus et
spargit inde sēmina:
tum stat ōtiōsior:
tripudium pedēs agunt.

Crescit hordeī seges,
crescit ē solō faba;
quō tamen fit hōc modō?
nesciō, latet, fugit.

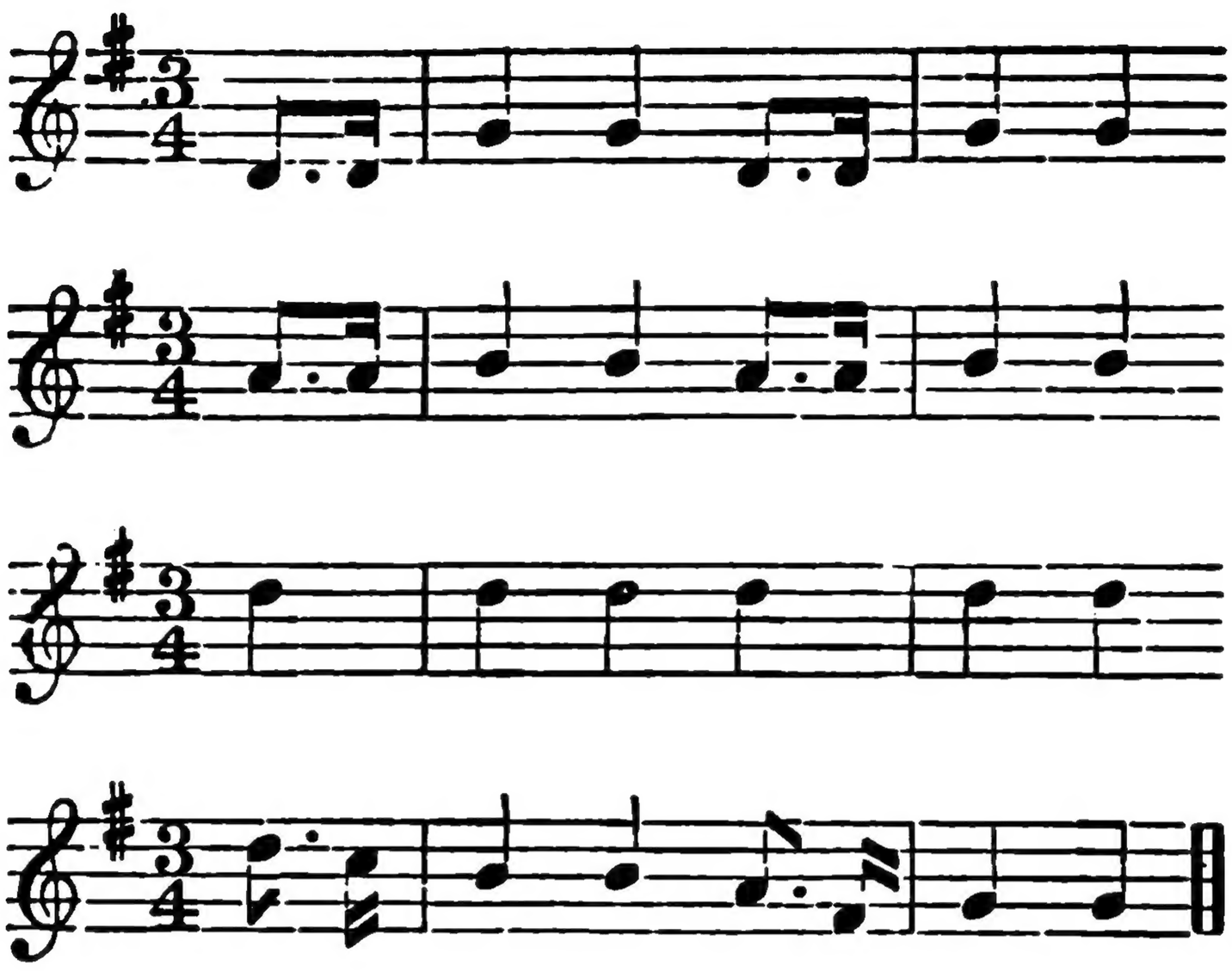
HERA ET HARA.

There was a lady loved a swine.

—Dīc, amābō, quem locum,
Ō corculum,
praeter omnēs dīligis?
—Hunc, hunc, ait hīc.

—tū libēns ergō petis,
Ō corculum,
hanc haram tam sordidam?
—Hanc, hanc, ait hīc.

—sī latebrās dēstruam,
Ō corculum,
quō pedem tandem ferēs?
—Hinc, hinc, ait hīc.

LONDON'S BURNING.

FOUR-PART CATCH.

Urbis ārdent tēcta Rōmae,
ferte fontēs, ferte rīvōs,
ēn flammās, ēn flammās!
tēcta Rōmae dant ruīnās.

imperātōrem Nerōnem
in Palātīnō sedentem
aspectās, aspectās,
ēn Nerō, quī dulce cantat!

Christiānōs ad leōnēs!
māchinātōrēs malōrum!
fēstīnā, fēstīnā,
et ferīs dā mox sagīnam!

AULD LANG SYNE.

Aetate consuetudines firmantur antiquae,
Oblivionem spernimus nos turba amicorum.
potemus ergo poculum, iungemus et palmas,
felixque faustumque omen hae saltationes sint.